

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3934.

SATURDAY, MARCH 21, 1903.

PRICE
THREEPENCE
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THE FOLK-LORE SOCIETY.—The NEXT MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, on WEDNESDAY, March 25, at 8 p.m. When some Chinese Charms will be exhibited by Mr. A. R. WRIGHT, and the following Papers will be read, viz.:—(1) A Paper on 'Folk-lore from the Azores,' by Mrs. SEEMAN; and Mr. M. LONGWORTH DAWES; and (2) A Paper entitled 'Notes on Sailed Orations,' by Mr. ANDREW LANG, F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., March 18, 1903.

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SATURDAY, MARCH 21, 1903.

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Maitre Dumolard ought to be a good witness, for he accompanied the Japanese troops to Peking, and was for three years Professor of French Law at the Imperial University. In judging his conclusions, however, we must remember that the Japanese threw over French law in favour of the German system, renewed their constitution and administration upon almost exclusively German lines—the apparent liberty and real autocracy of which exactly suit their inclinations and needs—and, to complete their rejection of things French, entered into an alliance with England, of which the consequences, writes Maitre Dumolard in his introduction, "peuvent nous mener à avoir un jour les Japonais comme adversaires."

It does not appear that the Emperor has, any more than his many actual and many mythical predecessors, much real power.

But the imperial idea is an *idolôn theatri*, worked since the revolution of 1868 by members of the *samurai* castes of the four clans, Satsuma, Chôshu, Tôsa, and Hizen, who made it. Of this system, according to our author, the end is visible, though not what will succeed it; and it is still dangerous to use any expression derogatory to the idea. Not long since Ozaki, then Minister of Education, in a speech in which he condemned the manners of the time, and especially his countrymen's love of money, which he appears to consider as a new birth among them, said:—

"It is probable that if a thousand years hence Japan became a republic it would choose for president a Mitsui (a rich banker) or an Iwasaki (president of a shipping company), while in democracies that respected themselves, such as the United States, no one would ever think of nominating a Vanderbilt or an Astor as chief of the state."

The word "republic" drove him from office, and he has never since, we believe, resumed it.

Maitre Dumolard finds the principal characteristic of the Japanese "politician" to be corruption, and gives a curious example of the indifference with which this public vice is regarded. He shows, too, that the people take less and less interest in elections, the abstentions having increased from a little over 7 per cent. in 1890 to nearly 21 per cent. in 1898. He questions whether the Prince Imperial—who is extremely feeble, is not the son of the Empress (a small matter, however, in Japan), and is unknown and secluded—will be able to cope with the rising tide of faction when the "men of Meiji," the Satsuma and Chôshu clansmen, shall have disappeared, as they tend to do, from the cabinets and councils of the empire. The administrative system is criticized as excessively complicated, with the result that it is worked to a large extent in the interests of individuals or according to the caprices of functionaries. An excellent account is given of the finances of Japan, but it is not stated whether the budgets are estimates merely, or whether they are controlled by an efficient audit system. There is no certainty that Japanese figures, financial or statistical, are obtained by scientific methods in the results of which alone confidence can be placed. The increase in population, for instance, from 40,000,000 in 1889 to 45,500,000 in 1901 is not to be explained by any corresponding extension of cultivation or improvement in sanitation, to which the country at large is still almost as much a stranger as in Tokugawa days.

Some interesting figures from Maitre Dumolard's book may be here given. There is a progressive income-tax (1 per cent. under 100% to 3 per cent. on 3,000% or more), but it only produces about 500,000% sterling. The drink tax, on the contrary, gives 5,500,000% sterling, nearly four times the customs, and a fourth more even than the land tax, which is a sort of rent. For 1901-2 the total revenue from all sources was (in round figures) 25,000,000% sterling, rather more than balancing the expenses. Of this sum 4,500,000% represents the product of ports, government railways, tobacco, &c., 1,250,000% that of stamps and registration, the re-

mainder of taxes and excise. A curious tax is that on *soy* (*shoyu*), a sort of bean sauce, yielding over 300,000%.

One of the most instructive chapters is that on agriculture. Not more than one-twelfth of the soil is capable of cultivation, and of this much more than half (about 7,000,000 acres) is under rice, which to the peasant, who is nourished mainly on beans and millet, is a luxury. A very interesting account is included in this chapter of the *Hotokusha*, a sort of land credit association over a hundred years old, of which full descriptions will be found, by Messrs. Droppers and Longford (British consul at, we believe, Nagasaki), in the *Transactions* of the Asiatic Society of Japan, to which so many excellent papers have been contributed during the last thirty years by members of the British Consular Service in the realm of the Tennô. In short, the work is a serious and full treatise upon the actual condition of Japan, which no one who is interested politically, commercially, or economically in that country can afford to neglect. The author condemns the Japanese for their inordinate vanity, which, indeed, sometimes exposes them to derision. He has no admiration for their policy, internal or external, or for their politicians. Some one has said that Japan is Europe badly translated, and there is too much truth in the saying. But Maitre Dumolard is too pessimistic. The Japanese are still in a state of transition. One cannot read the leading articles in some of their journals, or watch the recent developments of commerce, science, literature, and art in the island empire, without assurance of solid progress being effected. Already the chaos of the seventies is almost forgotten in the comparatively ordered empire of the first decade of the twentieth century. The "men of Meiji" may disappear, but their good tradition will remain, and without looking too far ahead we may be sure that at least the proximate future of Japan will not belie its past. We wholly agree with the views expressed in this volume on the complications of script and language that hamper the progress of Japan, keep her people in the bonds of trivial and repulsive superstitions, and stand in the way of her full communion with the great nations of the West. Let those fetters be removed—not an easy process, it is admitted—and though no doubt something will be lost, as we have pointed out on a former occasion in these columns, much—very much—will be gained which is now unattainable.

On Mr. Okakura's book our remarks must be brief. The publisher points out that it is written in English by a Japanese, and if he was unassisted, this is indeed a feat. His object is to prevent the life and thought and, above all, the art of Japan—the quintessence and converging point of the highest, widest, and most spiritual of all civilizations, the civilization of Asia—from being submerged by the "scientificism" (to follow for a moment the style of the author) and the commercialism of the West. The work is very open to criticism in detail, and the introduction (by a Bengalee, one Nivedita of Ramakrishna-Vivekananda—a name familiar, perhaps, in Calcutta, but

unknown to ourselves) together with all the chapters save the last two are largely based upon views of Indian, Chinese, and Japanese history that we are totally unable to accept. Nor, when closely examined, will Asian thought be found spiritual, but on the contrary essentially materialistic. The last chapter, though intitled 'The Meiji Period,' deals with the story of Japan from 1850, the opening of the country to foreign intercourse, the last days of the Shogunate, that renewal of the everlasting dispute between East and West known as the Civil War of 1867-8, the Restoration, and the present era, which in reality dates from 1872, not from 1850 or even from 1868. Two "mighty chains of forces"—to give an example of Mr. Okakura's somewhat "elevated" style—

"enthrall the Japanese mind, entwining dragon-like upon their own coils, each struggling to become sole master of the jewel of life, both lost now and again in the ocean of ferment. One is the Asiatic ideal, replete with grand visions of the universal sweeping through the concrete and particular, and the other European science, with her organized culture, armed in all its array of differentiated knowledge, and keen with the edge of competitive energy."

Who can say, after this, that trope and metaphor are strange to the Japanese mind? Mr. Okakura finds the causes of the modern awakening of Japan in the Confucianism of the early Tokugawa period, in the Shinto revival of Motoōri (to whom Confucianism was an abomination), in the fear of Western encroachments such as had degraded India and China, and in the secular hatred of the Eastern Tokugawa power entertained by the clans of the South and West. This is, on the whole, a true account of the matter, and in the sentence, "A word from the throne will still conciliate the Government and Opposition, hushing both to mute reverence, even during their most violent dissensions," may be found the key, at this moment in course of actual application, to the solution of political difficulties in the Land of the Rising Sun. But for this "adamantine loyalty, the wild whirlpool of individualismnow rending the skies in its agonies of destruction, again lashing itself into furious welcome" of any scrap of Western civilization, "would have dashed the nation to pieces in its seething turmoil." The language is violent enough, but it conveys a truth, and the task of the statesmen of Japan will be to reconcile this loyalty with progress and freedom. We will close with the last words of the author, which light up somewhat luridly the whole purpose of his book:—

"The mirror of Yamato is clouded.....in our history lies the secret of our future, and we grope with a blind intensity to find the clue.....for the scorching draught of modern vulgarity is parching the throat of life and art.....It must be from Asia itself, along the ancient roadways of the race, that the great voice shall be heard, Victory from within or a mighty death without."

In style, language, and thought reminding one often of the views of the *jō-i* (out with the barbarian) party of the early sixties, modified, as that party found necessary, in the latter years of the decade, this work of the President of the Bijutsu In (Academy of Fine Arts) of Tokyo is in many ways a remarkable and significant book.

A New English Dictionary. Edited by J. A. H. Murray, H. Bradley, and W. Craigie.—*Lief—Lock, sb.* (Vol. VI.). By H. Bradley. (Oxford, Clarendon Press.)

THE issue of only one double section in the current quarter of the year is disappointing, but we must console ourselves by hoping that by this time next year 768 pages will have been added to the great work, although only one double section is announced for April next. Mr. Bradley's last instalment was dated April 1st, 1902, and Dr. Murray's July 1st, so that the fresh arrears for nine months amount to 192 pages, or 176 pages only if Mr. Craigie issues 128 pages next April after all. Faster progress than that maintained may be virtually impossible, so we are only expressing benignly the impatience which all students of English literature and the English language should feel for the completion of this *maximum opus*.

The portion of vocabulary before us contains an unusually large number of important and interesting words. The longest article is that on "line," sb.² (sb.¹ meaning "flax," "linen"; sb.³ "a kind of ship"), which is arranged according to its varieties of general meaning in six divisions: I. Cord or string (and derived senses); II. A thread-like mark; III. Applied to things arranged along a (straight) line; IV. A serial succession; V. A direction or course of movement; VI. Combinations; with further distribution into thirty sections and thirty-five subsections. The phrase "line of life" appears in division I. 1 g—the thread of the Fates in classical mythology; in II. 8 b—a mark on the palm of the hand in palmistry; in V. 27—course of life. The first division is primarily from an Anglo-Saxon noun, the other divisions, II.-V., and later instances of I. by confusion, are Middle-English "ligne," "line," from French "ligne." Perhaps the colloquial phrase "to give one a line," i.e., a hint or direction how to proceed or act, should have been noticed, as also the combination "line formation." The subsections devoted to "hard lines," apparently nautical in origin and brought into vogue by Scott, to "lines are fallen in (un)pleasant places," and to "on the line" in an exhibition of pictures, will convey fresh information to most of our readers, while in two passages of Shakespeare, 'Merry Wives,' IV. ii. 22, 'Tro. and Cress.,' II. iii. 139, "lines"—"goings-on," is defended against the usual "lunes" by citing the Warwickshire "on a line"—in a rage.

Another important article is that on "life," sb., which has six divisions, sixteen sections, and some thirty subsections. The difficulty of treating this very common word is shown by the fact that we are able to pick some small holes; for instance, *psychical life* is included under I. 1 b:—

"In a wider sense: The property which constitutes the essential difference between a living animal or plant, or a living portion of organic tissue, and dead or non-living matter; the assemblage of the functional activities by which the presence of this property is manifested."

But Dr. Carpenter, who is quoted, expressly distinguishes "our psychical or inner life" from outer or animal life, and "spiritual life," which is quoted under "2 fig.," is a

mode of psychical life and not figurative, as "life" is when it is used for "spiritual life"; so we manifestly need a separate subsection and explanation for psychical life, intelligent life, intellectual life, and spiritual life, and perhaps also moral life and "the higher life" (Seeley, 'Natural Religion,' part ii. chap. ii. p. 141, 1882). The illustrations of "a particular manner or course of living" (III. 12 c) are too limited, as such phrases as "life of ease," "life of sin," "Life in the Good.....Life in the Beautiful.....Life in the Whole," are not forthcoming, but only life of a chieftain, scholar, camp, and life qualified by adjectives. Under I. 5, "The cause or source of living; the vivifying or animating principle; he who or that which makes or keeps a thing alive (in various senses)," only fourteenth-century instances are given of divine or spiritual sources of life, and there is a similar dearth of instances meaning "the state of existence of the souls of the blessed departed." A subsection is wanted for "continuance in others' memory," as in Keble, 'Christian Year,' 'St. Barnabas,' "win a double life.....To live in memory here, in Heaven by love and praise."

The form "light" serves for one substantive, two adjectives, an obsolete participial adjective, two adverbs, and two verbs, occupying more than a score of columns and forming a very interesting group. It is noteworthy that the cant phrase "men of light and leading" is traced back to Burke, that Caxton gives the phrase "of light"—lightly—he is also the earliest authority quoted for "ligustre," "liquefy," "loathy," and "local" (adj.)—that the two quotations for "light sleep" are dated about 900 and 1823 (Keble's 'Christian Year,' 'Evening') respectively, though Adam's "sleep | Was aery light from pure digestion bred, | And temprate vapours bland," 'P. L.' iv. 3 ff. Milton should also have been cited for "light of Nature" ('P. R.' iv. 352), and the merely secular meaning often given to this phrase should have been noticed. The etymology is generally so cautious that we wonder at the Greek *ἐλαφρός* and *ἐλαχός* being brought forward as related to "light," adj.¹—of little weight, since *ἐλέγχω* and *ἐλεφαίρομαι* make it possible that *ἐλαχός* is not akin to *ἐλαφρός*, which again may never have contained a nasal sound, while the initial *ἐ* offers further difficulty. Oddly enough, the safer *λωφάω* and Latin *levis* are omitted, though the absence of the nasal in some languages is not rare in a group of kindred forms. The connexion of "lobe" (Greek *λοβός*) with Latin *legumen*=pod, *legula*=lobe of the ear, is hardly safe; as *legula* should be called late Latin, and *λοβός*=lobe may be akin to "lappet," and distinct from *λοβός*= "pod," *legumen*. The *lip* forms which mean "live," "body," ought to be kept distinct from the *lip* forms which mean "leave," for there is reason to suspect that certain roots meaning "cohesion," "continuity," were assimilated very early to roots of another group meaning "non-cohesion," "falling away," "turning away," the former group including Eng. "life," "live," "like," "limb," *lith*=limb, "lime," "loam"; Lat. *limen*, *limus*, *ligare*, *linum*; Greek *λίνον*, *λεμῶν*, *λιπαρός*; the latter group including Eng. "leave," "loathe"; Lat. *limes*, *linguo*, *liquor*, *obliquus*,

litare, liber—free; Greek *λείπω* (for *leikō*), *λήμω*, *λοιμός*, *λοιουργός* = doing what is hateful, *λείπομαι* (*λίσσομαι*).

The long and valuable article on "like," adj., adv., sb., affords a good example of minute and sound phonology, as follows:—

"The OE. **lic* yields normally *lich* in Southern and *lik* in Northern ME. The former type did not survive after the fourteenth century; the prevalence of the *β* form may be partly due to the analogy of the comparative, where the *k* is normal in all dialects, though the forms with *ch* were not uncommon."

Under C. absol. and sb. 2 the latest instance of "likes" is from Tennyson's 'Two Voices' (1842), "those two likes"; the addition from Seeley, 'Natural Religion,' p. 128 (1882), of "antipathy is rather between likes than unlikes," would have rounded off the quotations well. The origin of the use of "literal" as in "literal translation" seems to have been missed, for surely it was derived from the earlier theological use "pertaining to the 'letter,'" τὸ γράμμα (= that which is written), and so implying "according to the author's letter," opposed to the interpreter's spirit, if any. Under "lilting" we find quoted from a *Daily Telegraph* of 1865 the "lilting burden of 'Lero, lero, lillibullero, lero, lero, bullen-alla,'" which supplements the article on 'Lillibullero,' and should have been referred to. In default of evidence that the eighteenth-century "local," = locality, was pronounced differently from the adjective "local"—and no such evidence is adduced—this substantival use of the form should be treated under "local," adj. and sb., with stress on the first syllable, and the erroneous "locale," of which all the instances quoted—from 1816 (Scott) to 1865 (E. Burritt)—are in italics, should stand by itself. Omissions of lexicographical items seem to be rare; at present we cannot detect anything besides "limelight-man" and "Litt.D." It may be inferred reasonably that the solitary instance of the journalistic "liveness," "the 'liveness' of the New Scholarship," was found ambiguous, as the definition, "the quality or condition of being 'live,'" suggests several meanings, only one of which, namely "up to date," seems applicable to the New Scholarship, unless we prefer the figurative "likely to be exploded."

Limitations of space preclude the discussion of many attractive words of several meanings and noteworthy sense-development, such as "liege," "lift," "likely," "lip" (sb.), "liquid," "listen," "livelihood," "lively," "livery," "load," "lobby," and "lock" (sb.), not to mention a number of "current and fully 'English'" words which are only dialectic. Fully Scotch, for instance, are "liege poustie," "lifey," "lill," "limbie," "lintie," "lintwhite" (though borrowed by Tennyson), "lit" (sb.) = colour, dye, "lithe" (sb.) = lewth, shelter, "loan" = provisions. This possibly Gaelic "loan" and "lochan" were overlooked during the composition of the sentence in the introductory note: "Of Celtic words there are only *linn*, *lis*, *listred*, and *loch*." The partiality of English for homonyms is profusely exemplified in these pages; for instance, "list" (sb.) = border, &c.; "list" (sb.) = leaning over; "list" (sb.) = "lisse," a term in weaving; "list" (sb.) = pleasure, though archaic, is still in

literary use; and "list" (sb.) = flank is dialectic; while "list" (sb.) = hearing and "list" (sb.) = art are obsolete; and there are also five distinct "list" verbs in use, though two are archaic. The dialectic "lite" (sb.) and "lith" (sb.) are each attended by three obsolete substantives of the same form. There are four substantives "lob" in technical or dialectical use, and one, = spider, obsolete. The articles on the suffixes "-like" and "-ling" present for the first time an adequate account of their history and function. The technical element is obtrusive only in the "lipo-" and "litho-" groups, and as words of Germanic origin occupy the greater share of the space, and are also in a numerical majority, this instalment presents a peculiarly favourable specimen of our vocabulary, and will prove exceptionally interesting to etymologists and students of English literature—the latter designation being here intended to include general readers of fair intelligence.

Two Biographies of William Bedell. By E. S. Shuckburgh. (Cambridge, University Press.)

THE life of this famous Bishop of Kilmore has been written and rewritten, and yet not one of these books is in any sense complete, not even the present excellent edition of the earliest texts. These two sketches are by the bishop's son, and by Clogy, who was married to his stepdaughter. The latter, whose account is far the fuller, gave his materials to Bishop Burnet, who composed the first authentic life that appeared. Clogy's text was first published by W. W. Wilkins in 1862, and is now reproduced from two distinct and very dissimilar MSS., with the scholarly collation of Prof. J. E. B. Mayor. The other life, by the bishop's son, has already been published twice—by Prof. Mayor in 1871, and for the Camden Society, with many learned notes and genealogical matter, by Thomas Wharton Jones, 1872.

This is the information supplied by Mr. Shuckburgh. He seems ignorant of two other essays on the subject, each of which presents important matter peculiar to itself. The first is in a series called "Lives of Eminent Christians" (vol. ii.), published in 1834, and is remarkable for its long extracts from Bedell's only poem, 'A Protestant Memorial of the Shepherd's Tale of the Powder Plott in Spenser's Style,' and also a letter to Laud on the state of the see of Ardagh, of great interest, and fuller than any of those printed on that topic in the present volume. The second is the book of H. J. Monck Mason (1843), written in the interest of the Irish Society, which at that time sought to evangelize the natives by means of the Irish Bible. It is a book full of learned irrelevances, but superior to all its rivals in the large extracts it gives from Bedell's journal, kept while he was Provost of Trinity College, Dublin, and preserved in the 'Particular Book' of that College. This book is a combination of bursar's book and registry, reaching in its entries from the foundation (1592) to about 1635. It is further supplemented (as regards Bedell) by the oldest volume of the registry of the College, which reaches from 1626 to 1660, and thus overlaps the other during the very period of his provostship. Monck Mason

used only the former book, from which snatches are given in all the histories of Trinity College, and in this incompleteness he is less to be excused than the rest, for he lived in Dublin and could easily have obtained access to a copy of the registry.

These facts will show our readers that no biographer has as yet attempted to collect and set in order all the materials which are available for drawing a full picture of one of the ablest and best men of his day. This is all the more regrettable as there seems to be no portrait on canvas existing, nor is there any such even alluded to by Bedell's contemporaries. He was too short a time in the College, and too assiduously in his remote and then barbarous diocese, to afford many opportunities to artists, nor would any man, we fancy, have been more impatient of spending his precious time upon such vanity. Yet we would give much now for a picture of him from Van Dyck, or even from a much smaller artist. For he was far the best bishop ever imported from England, and this for the following reasons.

The Protestant Church of Ireland had been from the beginning taught by Puritans in Trinity College. From Travers, whose great book on Church discipline is the Bible of Presbyterianism, came Ussher, and these men taught their theological students a doctrine which rather tolerated than valued episcopacy. The plantations of English and Scotch Protestants were of the same way of thinking, and the Church of Ireland was a Church so Evangelical as to be on the best of terms with the Puritans from Scotland. The Englishmen sent over as bishops to Ireland could not fall into this way of thinking, and so from Jeremy Taylor, who (with Bramhall) made a rift between the Protestants of the north not healed to this day, to Trench, who irritated the Protestant thousand of Dublin by his respect for ritual, English bishops, if they took any care at all for their dioceses, spread discord rather than peace among their people. This refers to the Anglo-Irish population. As regards the unfortunate natives, they were preyed upon and despised by all, both High and Low Churchmen; they were expected to pay tithes to an alien clergy, and often compelled by law to attend a church service of which they understood not a word, though it was professedly addressed to the people, and not in the universal language of the learned. For the Latin of the Mass was understood by all the higher-class natives, even those very savage in other respects.

Bishop Bedell, with his large experience of both Italy and England, and with his gift for learning languages, avoided all these blunders, which rendered even such men as Jeremy Taylor odious to a large and respectable section of their diocese. He never quarrelled with the Presbyterians, for he put no stress on ceremonies or vestments, often preached without any canonical vestments, and had his Communion table in the middle of the church. It is told of him as a curious strictness that he insisted upon having the Common Prayer read in church according to the rubric, without any additions or alterations. Had such men as he ruled the Church of Ireland for the succeeding century, they would have kept in the country that noble element of sturdy Protestantism which was driven by the

High Church bishops of the Restoration and the eighteenth century to find a home in America, and ultimately to form the best part of Washington's staff in his struggle against England. Had such men as he ruled in the Irish-speaking provinces, the natives might have gradually embraced Protestant Christianity. In any case the pathetic story of his sufferings during the Great Rebellion, and the earnest efforts of the natives to distinguish and protect him, while the rest of the settlers were being harried and massacred; the wild scene of the insurgent chieftains firing volleys over his grave, and paying homage to his piety, and to his benevolence to his Roman Catholic neighbours—all this shows what even one just and good man, with an intelligent sympathy for the Irish, and speaking to them in their own tongue, could accomplish within the space of a few years.

But while these poor, oppressed people treated him as a friend, what help did he get from his colleagues and fellow-governors? He found the government, both of Church and State, full of grave abuses, and as he had set himself to put in order the statutes of Trinity College (there are two copies of them extant in his handwriting), so he endeavoured to save both his working clergy and the local gentry of his diocese from the injustices under which they were suffering. Of course he ran counter to the harpies, both lay and clerical, who were making the unfortunate Church of Ireland their prey; he also exposed, on the part of the local squires, the exactions of the soldiery. Neither the weak Ussher nor the overbearing Wentworth showed him any justice or sympathy. The former thought him a reformer who gave trouble in attacking existing arrangements; the latter looked upon him as little better than a rebel, because he lent his pen to express the grievances of the Lord Deputy's Roman Catholic subjects. So he was worried with lawsuits, discouraged by official coldness, and in every way made to feel that he was a troublesome and inconvenient person. But nothing daunted his earnest pursuit of justice and his unselfish advocacy of the oppressed. Hence his life is as a beacon-light amid the fogs of selfishness and the tempests of passion that afflicted the country of his adoption; and hence his memoirs are always good to read, as the ensample of a godly life.

What other such bishops might have done, not only in Ireland, but also in Scotland, appears from the interesting account (p. 162) of the reception of his licence to a minister whom he sent with the Gaelic New Testament to Edinburgh. It was addressed "dilecto nobis in Christo fratri et synpresbytero nostro," which so delighted those of the Covenant that they exclaimed, "If the king will give us such bishops as this, we will beg them upon our knees of him, and receive them with all our hearts." There follows in the second MS. collated by Prof. Mayor an interesting discussion between this minister and the Scotch, wherein they are advised rather to evangelize the Highlanders than to quarrel about the Book of Common Prayer,

"as, namely, a great part of Argyle's county and most of all the Hebrides and Orcades, which are

large territories, and many more of these of the most barbarous and savage Highlanders, if they come at any time to hear a sermon (which is very seldom) they come in their armes, with their swords and targetts, with their bowes and dorrachs (a rough goat's skin with all the long haire upon it) or with a great long gun in his hand, a great powder horne about his neck, or quiver full of barbed arrows (20 or 30 a peece) and none without a durk or dagger (such as Ehud's) at his side, a short destroying weapon, if they fall out within doores or anywhere. Doth this array become Christians on the Lord's day? And a hundred to one but they shed some blood ere they part."

Additions like these are well worthy of collation, but we think Prof. Mayor might have saved himself and us the trouble of reading variants like "D. Usher [Doctor Usher]," "that were before him [or came after him]," "out of Italian [the Italian]," "to the K. [to King James]." Such critical notes on a text anything but classical are mere pedantry. On the other hand, the unpublished treatise of Bedell here printed consists of a running commentary on a treatise sent him by his friend Bishop John Richardson, to whom he resigned his diocese of Ardagh (to which he had been appointed together with Kilmore). Surely Richardson's treatise on the efficacy of grace, which has not yet been printed, should have been also given to make Bedell's comments intelligible. The bishop was a famous man in his day, one of the earliest Fellows of Trinity, a large college tenant, and ultimately a benefactor, in that he bequeathed to his college the manor of Carriglass (co. Longford), where he made his episcopal residence. It is even now worth 1,000*l.* per annum.

Mr. Shuckburgh might have told us many more interesting items in his notes. Bishop Bedell's Old Testament in Irish was not published for years after his death, and then by the zeal of another Englishman (Archbishop Marsh) imported to Ireland. Indeed, from Ussher onward, the Anglo-Irish, who knew the difficulties of bilingual Ireland, were not at all so eager to promote studies in the native language as were men like Bedell and Marsh. It was the former who established an Irish lecture in Trinity College, and had the chapter during Commons read in the Irish language. This excellent beginning was nipped in the bud by the policy of Laud and Provost Chappell, and never resumed after the Great Rebellion of 1641. It was also worthy of notice that a solitary copy of Bedell's 'Irish Catechism' still survives in the British Museum. This we take from Mr. Dix's 'Catalogue of Books, &c., printed in Ireland during the Seventeenth Century,' a useful work recently noticed in these columns.

But we must be thankful for what we have got from Prof. Mayor and Mr. Shuckburgh, though we certainly expected a full index of the various things of note scattered through the selection of the bishop's correspondence. Some of the letters from the Tanner collection seem to us not to have been printed before; but we will not venture to assert it, seeing that so many books contain letters from him to eminent and learned friends. Like Travers and Alvey, he seems to have been more attached to his old Cambridge college than to the society over which he had ruled as Provost. This

we infer from the fact that all three left bequests to the former, either of plate or of books, while they left no token of such regard to the college in Dublin. It was a quarrelsome and litigious society in those days, and the provosts who tried to rule it were anxious to resign the task after a brief trial. The other two did so, and went into obscurity. Bedell would probably have done so also had he not been promoted to larger and more interesting work in his Master's vineyard. In spite of our reservations, we can speak heartily in favour of this instructive and attractive volume.

Memories of a Hundred Years. By Edward Everett Hale. 2 vols. (Macmillan & Co.)

DR. HALE has provided a very interesting bundle of reminiscences in these two handsome and well-illustrated volumes. It is not so much an autobiography that he has written—although we may see as much of his nature and life in it as Horace found in the poems of Lucilius—as a record of the impressions which the nineteenth century left upon his mind as it passed away. "I have been frank with the reader," he says; "I have invited him to look through my own key-hole upon this landscape of a hundred years' horizon." Peeping through a key-hole is not in general a very dignified occupation, but in the company of Dr. Hale any one may be glad to spend an hour or two looking down the long vista of years that is thus opened before the mind's eye.

The material of these delightful volumes is derived in part from the memory of their author, in part from the materials which he has inherited. "I live," he says,

"in a large, old-fashioned house, which is crowded from cellar to attic with letters and other manuscripts, with pamphlets, and with newspapers. Here are the diaries and correspondence of my own generation, of my father's and mother's, and of their fathers' and mothers'. Boxes, drawers, cabinets, secretaries, closets, full of 'your uncle's papers,' or 'your grandfather's.' And I have inherited the passion for history. My father was a great journalist. He loved to study history in the original documents. Boston Stamp Act? Here are the pamphlets. President Adams's private advice to Alexander Everett? Here it is. Mr. Webster's current opinions on the tariff? Here they are."

Drawing on this ample store, as well as on his own well-stocked memory, Dr. Hale has been able to present a striking and suggestive picture of the evolution of the United States, from the loose congeries of "five oligarchies and eight republics" which threw off the yoke of England in 1776 to the great composite nation which was welded into unity by the heavy blows of the Civil War. He is a convinced optimist, who believes that all things have worked together for the good of the country which he ornaments. The "conclusion of the whole matter," to his mind, is that

"in the United States, as the century went on, God and man worked together as they had never before worked in the history of the world. And as a consequence man with man worked together as they had never done before."

"1. Open promotion for every child born into the world asserted itself as never before."

"2. To every man it was gradually made clear that he was a Son of God, and, if he chose, could partake of the Divine Nature. Men

who can borrow Omnipotence are not apt to fail.

"The advance thus made in the three Eternities, in Faith, Hope, and Love, accounts for the advance, which has been infinite, in civilization. To work with God, to live in heaven, to work together and not separately, these laws, or habits, or systems—these are all. And All is enough."

It is a "pretty and a hopeful picture," as Mr. Boffin was so indignant with his wife for saying. Dr. Hale is serenely indifferent to the symptoms of disease that observant persons note in the body politic of the United States, and it would be ungenerous to pick holes in his glorification of the great nation to which he belongs—for great it is, in spite of the hints that have been uttered by high authorities who doubt gravely as to the real stability of the system on which it rests. One may rather turn to some of the literary pictures which Dr. Hale draws from his well-stocked memory or note-books. Here is a striking sketch of one of Coleridge's lectures on Shakspeare, which has been preserved in a letter written from London by Edward Everett in 1811, when he was on leave of absence from his embassy in St. Petersburg. "It was," says Mr. Everett,

"on the interesting subject of love and the French character as delineated by Shakspeare. Love he defined to us 'the perfect desire of being united to something that we feel to be necessary to our happiness by all the means that Nature permits and Reason allows.' I think he does not shine in Definitions. I understand that at a recent lecture which I did not hear he defined a poem to be the natural expression of a natural thought. He wished, he said, to take a middle course in his idea of Love between the high Platonists, that exclude the idea of body, and the gross materialists that have no conception of anything further. Scott's description went very much to this point:—

True Love's the gift that God has given
To Man alone beneath the Heaven, &c.

He took up the play of 'Romeo and Juliet,' dividing the characters into the general and individual ones.....Mercutio he commended very much. It had been objected, he said, that Shakspeare had despatched Mercutio in the third act because he was unable to support him any longer. The fact was that he had given him the brilliancy which he displays while on the stage in order to excite an interest in the death and thus give an air of nature to the spirit of revenge it excites in Romeo, by which means the death of Tybalt and the catastrophe of the play that hangs upon it are rendered probable. He advanced something in favour of the conceits of Shakspeare. He undertook to consider the Nurse, which seems to be a very favourite character with him, for his admiration was without bounds, and appeared so to have bewildered his head that he could not descend to particulars so as to make the grounds of it intelligible. The attractive nature of the subject had brought together a larger audience than usual, and the ladies all concurred in saying that it was very pretty. They appeared to be disappointed when he finished."

Another interesting anecdote is that which follows of Emerson, whose young cousin distinguished himself by speaking the "first oration" at the Harvard "junior exhibition" in 1844. As the assembly broke up, says Dr. Hale,

"I crossed the chapel that I might speak to Ralph Waldo Emerson, who stood alone, as it happened, under the gallery. I introduced myself, and I said I wanted to congratulate him on the success of his cousin. He said: 'Yes, I

did not know I had so fine a young cousin. And now, if something will fall out amiss—if he should be unpopular with his class, or if his father should fail, or if some other misfortune can befall him—all will be well.' I was indignant with what I called the cynicism of his speech. I thought it the affectation of the new philosopher who felt that he must say something out of the way of common congratulation. But I learned afterwards, what he had learned then, that 'good is a good master, but bad is a better.' And I do not doubt now that the remark, which seemed cynical, was most affectionate."

Dr. Hale includes a pleasant sketch of Longfellow, who brought a "sort of breezy life" into the circles of the American Cambridge—"the very clothes on his back had been made by Parisian tailors, the very tie of his neckcloth was a revelation to the sedateness of little Cambridge." The handsome young professor-poet instituted a tradition of intimacy between lecturers and undergraduates which had not previously existed in the rather stiff little college.

"You could take your constitutional walk with Longfellow, you could play a game of whist in the evening with Longfellow, you could talk with him with perfect freedom on any subject, high or low, and he liked to have you. I think myself that with his arrival a new life began for the little college in that very important business of the freedom of association between the teachers and the undergraduates. In the English Cambridge and Oxford, the theoretical relation of the graduates and the undergraduates is that of companions in the same society—what President Eliot calls 'this society of scholars.' Up to Longfellow's time the relation at Cambridge had been simply that of teacher and pupil, to a very limited extent that of master and servant, as when Waldo Emerson took President Kirkland's errands for him. From Longfellow's day to this, I think the sense of companionship has worked itself into the habits and etiquettes of the college."

Of Holmes and Lowell and the rest of the Boston literary set Dr. Hale has already told us so much that he has little to add in this later harvest of memory, though that little is interesting. Perhaps his fullest chapters are those which deal with the Civil War and the policies that led up to that culmination of the ancient rivalry between South and North, oligarchies and republics, free and slave states. Much that they contain will be of greater interest to American than to English readers, but no one can read them without realizing the vitality of the anti-slavery movement and admiring the enthusiasm with which men of peace like Dr. Hale flung themselves into the fight for the ejection of slavery from new states like Kansas. These are admirable volumes, which will add to the reputation of their author, alike as a pleasant writer and as a sturdy philanthropist.

NEW NOVELS.

Leslie Farquhar. By Rosaline Masson. (Murray.)

'LESLIE FARQUHAR' is a very refreshing novel. The author is evidently a lady of cultivated taste who has a thorough knowledge of the Highlands, where she places her scenes, and of Scottish people. She does not dive too deep for her problems of life and character, but is content to deal with what she knows, and what she knows she knows thoroughly well. The lover, who

loves himself and his own tastes a little too well, is a very good piece of art; and his stepmother, who has an irresistible impulse to say disagreeable things to people she is fond of, looks like a study from the life. The charming heroine is perhaps a little overdone. One can hardly believe that there is such a thing as a grown-up girl who has never thought of marriage, and if there is such a thing one cannot believe that she would be attractive. Still, the author makes her seem charming, and that alone is a proof of the skill shown in this bright and lively book.

The Light Behind. By Mrs. Wilfrid Ward. (John Lane.)

QUALITIES of a very desirable kind united to a quiet modest manner do not belong to the common novel. It is perhaps superfluous to say that Mrs. Wilfrid Ward's new story is not a common novel, and that it abounds in this pleasing combination. Yet nowadays, when books of slender worth often wear self-assertive, self-important airs, one likes to record cases when merit and modesty meet beneath one cover. 'The Light Behind' is singularly free from symptoms of a too obvious purpose or an arrogant determination to exploit an idea. And, above all, it does not take itself seriously. This may partly be that the purpose is too deep and too pervasive to show on the surface—so, at least, it seems to us, after a careful reading of a book extremely light of touch and full of ease and simplicity, yet with a background of deep feeling. There is plenty of character, some incident, pictures of political life and people varied by love interest, and clever, bright dialogue. The principal character, the charming Lady Cheriton, has something that nowadays does duty for the political *salon* of the past. She is a centre and rallying-point for celebrated people or those on the way to celebrity. In London and in the country she receives many of those supposed to be working for their country's good at Westminster or elsewhere. Childless, and with a more than uncongenial husband, she is, early in her married life, thrown on outside interests. She has helped in the process of "forming" more than one promising youth before she is thirty. The dangerous excitements and snares of a lonely career, in spite of aspirations after goodness, are very well suggested. The younger lovers with the current of whose love she more or less unconsciously interferes are perhaps the least interesting part of an interesting story. The character which shows most discernment and ability is not an engaging one. Horace Colquhoun is a hanger-on, a gossip, a waste product of modern society—in a sense a type, but extremely individual for all that. Without analysis or elaboration we have the man before us excellently observed and conveyed, with his small spitefulnesses that scarcely amount to villainy, but are far more mischievous. Great skill is also shown in Lady Cheriton's own little feminine weaknesses. They save her from being merely the perfect woman nobly planned, and make her as well very attractive and touching in her high aims and curious self-deceptions. Her death and the manner of it might easily have been tainted with sensationalism and false sentiment. The influence of a sincere believer in

Catholicism and its efficacy is felt rather than expressed in many places.

Aunt Bethia's Button. By John Randal. (Methuen & Co.)

THERE is decided ability in this story, but it suffers both from redundancy of material and crudeness in handling. Aunt Bethia's button, a family heirloom with a remarkable history, is made the centre of at least four different plots, all ingenious, though improbable, but none of them developed with sufficient care or detail. The same defects appear in the characterization. Too many characters are introduced and with too marked a straining after originality, and though a fair measure of success has been attained in some of them, others, like Lord Hautcombe, with his perpetual allusions to the landing of his Norman ancestor on the Sussex beach in 1066, degenerate into mere farce. The book is amusing, and the interest, though not of a very high order, is well sustained.

Morchester. By Charles Datchet. (Putnam's Sons.)

'MORCHESTER' has the fault, common in American novels, of being written with too much self-consciousness. The author seems to be always putting the familiar American question, though he is at pains to disguise it, "What do you think of our city?" or State, or institutions, or what not; and in order to give the reader some materials upon which to base an opinion, the author becomes didactic and supplies one with a tedious amount of information. Business, characters, scenery, everything has to be explained and described. When Mr. Datchet has mastered the principles of his art, he will understand better how to avoid boring his reader. In some ways he shows a capacity for his task. He has knowledge and ability, and he writes well, but he has to learn how to seize one's interest and to hold it.

Émilienne. By Jean Charruau. (Paris, Ancienne Maison Ch. Douniol.)

'ÉMI LIENNE' is a most curious book, which can with safety only be recommended to rigid Roman Catholics. It is related by letters, but with a certain strength which makes this old-fashioned means of telling a story less unendurable than usual. The doctrines of the book are, however, of a kind which are to be met with only in very limited circles even in the Roman Catholic world. Writing in the name of the heroine, the author describes the terror of freemasonry, beginning with a statement of a wife that the act of joining a masonic lodge on the part of her husband would be a "crime." We soon find that she thinks it such a crime as to deserve that her innocent children should be struck dead on account of its commission. Her twins are made to die as a lesson from heaven in which the wife "sees clearly the reply of Providence to the apostasy of the head of the family." A second such case occurs in the course of the volume, where a baby is killed by disease for having been christened in a Protestant church. There is a full expression of ultra doctrine on that University question which has just attained to a renewed political

importance in Strasburg by a struggle of Church and State, in which the German Empire has yielded to the Archbishop. The necessity of teaching in every stage being in the hands only of those devoted to the official view of the Church is laid down in the most sweeping terms. Not only if the teacher is materialist does he teach principles which must be "destructive to Catholic dogma," but "if he is a sectarian" in the French sense—that is a Christian who does not conform to the doctrines of the Church—then "he deliberately commits a spiritual murder." The heroine explains how what she calls "cosmopolitan finance"—which means, we suppose, the "Jew syndicate" of anti-Dreyfus revelations—has bought her husband by a gift of four thousand pounds. She sticks at nothing when it is a question of converting Russian ladies from the heretical Eastern to the Western Church. No attachment for the Russian alliance prevents her declaring that the "Greek schism" is a horrible denial of the truth, and connexion with it a wicked revolt against that Church which is plainly the one which was told to "feed My sheep." All these things are done in the letters of which the book is composed and in the heroine's name; but finally we have a daughter who goes to live at Augusta, Georgia, in a Protestant American family, and who ultimately marries a Protestant, whereupon we have a long foot-note in the author's own name and words. It begins with the apparently tolerant admission that there are Protestants of virtue, but it soon goes on to declare that "the heretical or schismatic nations are much less chaste and less good than are the Catholic nations." By "Catholic," of course, Roman Catholic is meant. In the same note conversion is thus treated:—

"It is the most virtuous Protestants who become Catholics, while those Catholics who become Protestants are almost invariably degraded souls who leave the true Church only to give free course to their miserable passions, or else venal souls whom sordid interest drives into selling themselves for honours or for money."

We have proved, we think, the assertion with which we set out—that this is a noticeably curious novel.

La Fin d'une Amante. By Camille Bruno. (Paris, Calmann-Lévy.)

IN the preface, by another hand, to 'La Fin d'une Amante,' the author's friend speaks of his or her talent as "discreet and delicate," but these epithets can hardly be applied to the present novel, which is a naughty story, not wholly fit for general reading, though most powerful in much of its treatment both of the character of the heroine and of the circumstances of her life.

THEOLOGICAL LITERATURE.

The Beauty of Holiness. By the Ven. C. W. Furse, late Canon and Archdeacon of Westminster. (Murray.)—The larger part of this volume is devoted to a number of addresses given to the students of Cuddesdon College, of which Mr. Furse was principal. We are told in the preface that they are published without any corrections from the author's hand, and it must be confessed that now and again they disappoint the reader in their

phraseology. But, on the other hand, the addresses have a vigour, a freshness, and a spirituality of tone which make them well worthy of publication as they stand. 'The Chastening of Early Love' (a study in the life of St. Peter) and 'Repent Ye' (on St. John the Baptist), pp. 27-32, are two excellent examples of simple but dignified eloquence. Moreover, there is a subdued emotion in the addresses which tells the reader that they are the outcome of a true life. Canon Furse felt deeply himself and could make others feel. He speaks strongly against deadness in the pulpit:—

"Think of the preaching you have heard. The theme has kindled no emotion in the preacher, and in the hearer there is a corresponding tameness—no quickening of thankfulness, no resentment against sin, no pain and shame, no hope and joy and love, not even a scintillation of a desire to gird yourself and go forth for a brief to-morrow in manlier service for your Lord."—P. 147.

The book contains an interesting biographical introduction written by the Bishop of Bombay.

The Holy Eucharist. By W. B. Frankland. (Clay & Sons.)—This essay, which gained the Hulsean Prize in 1900, deals with the references to the Eucharist in the Christian literature of the period beginning with the New Testament writers and closing with Irenæus. In presenting a collection of these references, of which the Greek text and the English translation are also printed, the essay serves a useful purpose. An analysis and synthesis of the passages are added. In the preface certain postulates are laid down, one of which is "that the founder of the Christian Church was both God and man." In spite of these postulates there is no need for the writer to pass from scholarship to dogmatism in such an assertion as this:—

"The few and simple words ascribed to the Lord are majestic in their transparency and depth..... Their full meaning transcends exegesis: even experience can only taste their transcendent truth. 'Eoriv translated by is indicates an identity which penetrates to the source of reality, and it may be doubted whether any identities which seem easier to understand, are comparable with this mystical identity. Further restriction or definition of the identity of the bread and the Body, of the cup and the Blood, is in danger of taking for the divine fulness the content of an earthen vessel."

Apart from the difficulty of understanding the meaning of "mystical identity" and of the whole of the last sentence, there is the questionable significance given to 'Eoriv. In the words τοῦτο μὲν ἔστιν τὸ σῶμα an identity may possibly be implied between the bread and the body, but is there an identity between the cup and the covenant in the statement τοῦτο τὸ ποτήριον ἡ καὶνὴ διαθήκη ἔστιν ἐν τῷ ἑμῷ αἵματι? We are further told that "the bread and wine blessed in the course of the Eucharist are the seat of a mystical process resulting in an enlargement of their efficacy," and that "every account of the Institution of the Eucharist contains the Lord's plain and direct assertion of an ineffable fact." The narrative of the Last Supper in the second Gospel is taken by Mr. Frankland as a record of the institution of the Eucharist. Many scholars have asserted that that narrative does not contain an account of the institution, and certainly it may be interpreted, without violence to the words or the grammar, as a parable, with scenic demonstration, of the Lord's approaching death. The words are "Take: this is My body." As, apart from mysticism, the bread cannot be the body, the words may imply that as He gives the bread so He gives His body through death. The giving and taking of the cup may imply a similar reference to His death. And the phrase "This is My blood of the Covenant" may refer to blood, as in Exodus xxiv. 8, and to a covenant, as in Jeremiah xxxi. 31. Whatever the words do mean, we are not yet forced to the conclusion that

they must refer to the Eucharist. An extraordinary statement is made:—

"To scholars, whose judgments on such matters most students would wish to follow, the Lord's language, *τοῦτο ποιεῖτε, εἰς τὴν ἀνάμνησιν ἡ καὶνὴ διαθήκη*, has a 'sacrificial ring,' and at least the words are patient of a sacrificial sense."

Are these the scholars to be followed? In 1 Cor. xi. 24 the words *τοῦτο ποιεῖτε* may refer to the thanksgiving expressed in *εὐχαριστίας*. If they refer to the act of breaking—*ἐκλασεν*—where is the sacrificial ring in the words, since the body of Christ was not broken on the cross? Mr. Frankland would have done well had he simply collected the passages from the early Christian writings, and shown from them the growth and progress of the doctrine of the Eucharist.

The Composition of the Hexateuch. By J. Estlin Carpenter. With an Appendix by George Harford. (Longmans & Co.)—This is an important book, but since it is in substance the second edition of the first volume of the *Hexateuch* issued by the same editors in 1900, a brief notice is sufficient. The criticism of the *Hexateuch* is treated with great thoroughness and in great detail, and anyone who still doubts whether the Books of Moses are of composite origin or not can satisfy himself by consulting it. He will, however, if he wisely, recognize the provisional character of many of the results presented, and while he acknowledges the individuality of J and E and D and P, he will maintain an attitude of attentive reserve as the doings of the various redactors are explained to him. He will know that he has got beyond the realm of facts which can be proved when he is confronted with "Indications of R's revision of R^d," or with the "Probability that P^h and Pⁱ were united with P^s before Ezra's mission." There is, unfortunately, no certificate extant of this union, so that the date must remain, as Mr. Carpenter says, only "probable."

The Fifth Book of the Ecclesiastical Polity, edited by Ronald Bayne, in Messrs. Macmillan's "English Theological Library," will be of great service to those who cannot afford time for the perusal of the whole of Hooker, and yet desire to read him at his best. Mr. Bayne's historical introduction is fairly well done, although we miss any reference to the admirable article on 'Early Presbyterianism in England' which Mr. Shaw once published in the *English Historical Review*. The introduction is designed for the general reader, and is not, like that of the Bishop of Oxford, an attempt to go deeply into the theology and philosophy of the Fifth Book. We are sorry that space compelled the omission of certain promised dissertations, and grateful for the insertion of the letter of George Cranmer, and "the Christian Letter"—a misnomer, if ever there was one. The lightness of this bulky volume is a great boon.

ASSYRIOLOGICAL BOOKS.

The Seven Tablets of Creation. By L. W. King. 2 vols. (Luzac & Co.)—Many new fragments of this important series of tablets have lately come to light, and are here published for the first time. It cannot, indeed, be said that the series is yet complete; for, although the total number of fragments has now risen from twenty-one to forty-nine, nearly the whole of Tablet VI. is still missing, a very important, though small lacuna occurs in Tablet I., and a larger one, which can, however, be conjecturally filled, in Tablet V. Enough, at any rate, has been recovered to enable Mr. King to pronounce with fair certainty as to the scope of the whole poem, and it is extremely unlikely that the discovery of the missing parts, if and when it occurs, will upset the conclusions he has reached. As things now stand, it seems pretty clear that a

great part of the legend must have been current in times when Sumerian was the principal language of Babylonia, and that it was edited and added to many times before it finally appeared in the shape indicated on the fragments from Assurbanipal's library at Nineveh. It is Mr. King's opinion that in the story as originally told the god Ea played a predominant part, and that if we could recover the missing fragment of Tablet I. we should find that a revolt by Apsu (or the Abyss) and his subjugation by Ea formed a prelude to the fight between Marduk and Tiamat round which the latter part of the story moves. Another point which the new fragments enable him to decide is that it was not, as has been thought by some, the introduction of light into the world that stirred up Apsu's hostility, but merely the gods' "way," or evolution of order out of chaos, which, as he declared, prevented him from getting any rest "by day or by night." Mr. King's inference that Tablet V. contained in its original shape a lengthened description of the creation of the earth and of the vegetable kingdom seems a fair one from the facts given; but it is from this quarter that any surprises that the future may have in store for us will evidently come. The most interesting of the new fragments makes it clear that Tablet VI., which was previously altogether missing, relates the creation of man, which is said by the poet to have been effected by Marduk out of his own blood, as already hinted by Berossus. The reason given in the poem for the creation of the human race is that it might make offerings to the gods, of which there is no hint in the first two chapters of Genesis. Save for this, there seems now no fundamental discrepancy between the Hebrew and Babylonian documents, as the existence or creation of light before that of the sun and moon seems presupposed by the new fragments. That the "priestly" editor of Genesis should have suppressed such pagan and anthropomorphic episodes as the fights between Ea and Apsu, Marduk and Tiamat, and the formation of mankind from the blood of the patron god of Babylon, offers no difficulty to the Higher Criticism, and it is plain that in this particular it has the support of Mr. King. That a "bone" should have been employed in this last-named process, as in the corresponding Biblical account, is extremely curious, especially when Mr. King tells us that the Assyrian word *issintu* here used is the same as the Hebrew *'esem* of Genesis ii. 23.

That the texts here reproduced are accurately copied Mr. King's own reputation as a scholar, as well as the tradition of the British Museum, at which he is an assistant, is a sufficient guarantee. The translations that he gives are evidently made with great care, and may be accepted as having been written with full cognizance of all that the best continental scholarship has lately had to say in the matter. The two volumes contain, in addition, the Cuthæan and other early Babylonian legends of the Creation, the Assyrian commentaries on the main text, and other texts in which the principal legends are referred to; while nothing has been spared in the way of photographic reproductions, indexes, and glossaries to make them as acceptable to the scholar as to the general reader.

The Creation-Story of Genesis I. By Dr. Hugo Radau. (Chicago, Open Court Publishing Company.)—This, which is from its form intended to be a work of popularization, suffers considerably from the inveterate German habit of dogmatizing on insufficient information. Dr. Radau begins by assuming that "the fight of Jahveh with Tehom," supposed, as has been just said, to have been purposely omitted from the legend of Genesis, was, in effect, "a fight of the light against the dark-

ness." This, if we substitute Marduk for Jahveh, is the rationalistic explanation of the legend at one time in favour with the Babylonian priests, and was doubtless due to the solar character which Marduk, like most divinities worshipped by Semitic peoples, at one time assumed. But its acceptance without qualification leads Dr. Radau very far astray. As Apsu was the husband of Tiamat or Tehom, he has to be identified with the "Spirit of God" which Genesis represents as brooding over the face of the waters, instead of being, as Mr. King's new fragments have shown, the enemy of the gods, and actually conquered by them before the story opens. Dr. Radau also tells us that "Ansar and Kisar" were the first children of Chaos in the Babylonian version, and "probably correspond" to Lachmu and Lachamu. But Mr. King's tablets not only expressly declare that Lachmu and Lachamu were the first-born of Apsu and Tiamat, and that Ansar and Kisar were not created for some ages later, but represent Ansar as sending messages concerning Tiamat's rebellion to "Lachmu and Lachamu, the gods my fathers." For the rest, although there is a good deal to be said for Dr. Radau's conjecture that the first Babylonian triad should be read Anu, Ea, Bel, instead of, as generally, Anu, Bel, Ea, it is not likely that his main contention, that *en* means "Mr." or male, and *nin* "Mrs." or female, will be generally accepted by Sumerian scholars. Without this the whole of his ingenious argument, which would make of Ansar "the waters above the firmament" and of Kisar "the waters below the firmament," seems to us to fall to the ground. Yet there are some good things in the book, and the comparison of Nin-girsu, the god of Gudea's dream, with a "winged creature" on each side of him and a "storm-flood" beneath his feet, with the description of the Deity in Psalm xviii. is certainly striking. On the other hand, the conclusions that the divine name El Shaddai means the god of the two firmaments, and that Abraham was originally a worshipper "of Bel, the father of the moon-god Sin"—the last named being the patron god of "Ur of the Chaldees"—seem to be merely fanciful. Whatever may be the value of such contentions if put forward in a form that is likely to appeal to scholars, we conceive them to be out of place in a pamphlet addressed to the general and uneducated public.

Die Gesetze Hammurabis. Von Dr. Hugo Winckler. (Leipzig, J. C. Hinrichs.)—Dr. Winckler here gives us a translation of the stela of Hammurabi lately discovered by M. de Morgan in his excavations at Susa, which contains what Dr. Winckler describes as the oldest code of laws in the world. The inscription has been already published by Father Scheil in the splendid *Mémoires* of the *Délégation en Perse*, but Dr. Winckler's motive seems to be to make it accessible to the general public as speedily as possible. In this little pamphlet, which forms one of the series known as "Die Alte Orient," he therefore presents a very free translation of the learned Dominican's text, without reproduction of the original, transliteration, grammatical discussion, or more than casual reference to the fragments of it already known from the remains in the British Museum, whither they have found their own way from Babylon and elsewhere. This procedure has the merit or demerit—according to the point of view of the reader—of making any technical discussion impossible, and it must be taken for granted that Dr. Winckler's 282 clauses are, on the whole, a fair rendering of the original. Some of the enactments here given are curious enough, and certainly show the high state of culture to which the Babylonians had risen twenty-two centuries before Christ. Offences against property seem to have been severely

looked upon, the penalty being death in nearly all cases, unless the culprit had sufficient property to redeem himself by a fine.

"If anybody steals a child, or a sheep, or an ass, or a pig, or a boat [the order of excellence is curious], if he belongs to a god or to the Court he shall restore thirtyfold; if he be unattached, he shall make amends tenfold. If the thief has restored nothing, he shall be put to death."

is a fair sample of Hammurabi's enactments, and the gradation in the penalty on rich and poor shows an unexpected sense of justice in a royal jurist. Usury, as might be expected, occupies many clauses, and the legal status of slaves many more. The penalty for striking one's father was the loss of a hand, and not, as in Exodus xxi. 15, death. The surgeon who killed his patient was subject to the same penalty, unless the unfortunate patient were a slave, in which case the operator had merely to provide another of the same value. It could be wished that more reference had been made to Father Scheil's excellent translation as also to M. Dareste's study of the subject; but we suppose the form in which Dr. Winckler has published his translation dictated brevity at all risks.

The Discovery and Decipherment of the Trilingual Cuneiform Inscriptions. By Arthur John Booth. (Longmans.)—Mr. Booth's handsome book deals with Darius's inscriptions on the rock of Behistun, first translated by Sir Henry Rawlinson in 1851. With almost superfluous minuteness Mr. Booth goes into the whole history of cuneiform decipherment, revives many old and forgotten controversies, and fills about half his pages before he gets to the stone record. But the book is very well and clearly written, and although one doubts whether it will greatly appeal to the general reader, at whom one must suppose it to be aimed, it forms an interesting and valuable record of the great discovery which was the starting-point of all cuneiform studies.

OUR LIBRARY TABLE.

SOME three months after Waterloo Robert Southey, a rare wanderer from Keswick, was moved to visit the scene of victory. The literary fruits of this expedition were twofold: 'The Poet's Pilgrimage to Waterloo,' printed in 1816, and the *Journal of a Tour in the Netherlands in the Autumn of 1815*, now first published, with a foreword by Mr. Robertson Nicoll (Heinemann). Southey, whose wishes and habits were, he complacently tells us, so disciplined that, except now and then in books—an important exception—he never incurred any expenditure which could with propriety be spared, had persuaded himself that if anybody had a sound pretext for visiting the field of battle, it was the Poet Laureate. Accordingly, on September 23rd he sailed, accompanied by wife and daughter—Edith May, then in her twelfth year—from Ramsgate to Ostend, travelling thence by *Trekschuit* or canal-barge to Bruges and Ghent, and so by road on to Brussels, Namur, Liège, Spa, and Aix-la-Chapelle, whence, fetching a compass by way of Maestricht and Louvain back to Brussels, he returned through Mechlin, Antwerp, Courtrai, and Dunkirk to Calais, and so to Dover (October 28th). Punctually writing up his diary at each stage of the journey, he records his impressions with curious particularity, noting everything, down to the minutest details of board and lodging. The 'Journal' affords a pleasing example of Southey's lucid and easy style—of the admirable prose in which, as Coleridge somewhere says, you may read page after page, understanding the author perfectly, without once taking notice of the medium of communication. Here we are not irritated (as, *pace* Sir Leslie Stephen, we are in the 'Letters') by the perpetual intrusion of what may be termed Southey's self-complacent Jack-

Hornerisms. In the 'Letters' his attitude is that of the nursery hero, crying "What a good boy am I!" with wearisome iteration. But in the 'Journal' the novelty of the shifting panorama moves him for once to self-forgetfulness, so that for the most part he is content simply to describe, and refrains from interposing his priggish personality at every turn. An occasional glimpse, indeed, we catch of Southey the prig, as in the following deliverance on the Manneke at Brussels, "the most notorious, if not the most famous piece of sculpture of modern times":—

"It might probably provoke the cognizance of a Society for the Suppression of Vice; but for myself, certainly I should not indict it as *contra bonos mores*. I remember Olivier de la Marche speaks of such an image at an entertainment given by Philip the Good; it made rose-water. The best manners therefore in that age were not offended at it."

The solemnity of this is delightful. Unluckily of Southey the bigot we have more than an occasional glimpse. His hatred of Napoleon and of the French nation he would himself have characterized as "profound, principled, and hearty" (p. 164); it might more justly be described as frantic, furious, and blind. At Huy he scraped acquaintance with a merchant of the name of Onwerx, a man of strong sense and strong feeling, who, in his own house, had successfully resisted the insolence of the Emperor:—

"The rest of the family, I found, had none of that just and well-founded detestation of this tyrant which M. Onwerx expressed. One of the Ladies was silent when I said that he ought to have been put to death; another observed that he had done much good as well as much evil."

At Ghent the public librarian showed him a passage in the 'Acta Sanctorum' "where Napoleon occurs as the name of a Devil." "It is in the Life of S. Lita," he notes, with evident satisfaction. But the 'Journal' contains better things—records of dealings with the booksellers in every town and village on the way—not mere purchases, but triumphant spoils—'Vondal's Works,' in eleven volumes foolscap quarto, bought for forty francs ("a great prize"); Artzema's great work in eleven folios ("quite indispensable for any one who would write upon the history of the seventeenth century"); Pieter Bor's big 'History of the War in the Netherlands,' in four huge folios ("overlooking the inconvenience of transporting them, we carried them off, I bearing one under each arm in triumph, and Mr. Nash and Koster following with one each"); the 'Lives of the Admirals' (a compilation in Dutch) and other welcome acquisitions by the score, down to 'Valentine and Orson.'

Nor is mental food alone considered. We find the learned book-hunter offering genuine and pleasant testimonies to the excellence of the Flemish cheese and beer—"finer beer [than the Peterman brew at Louvain] I never tasted; it is soft, mild, and strong as Burton Ale, but neither sweet nor cloying"—and a cordial tribute to the merits of the *Suyker-koekjens*, sugar cakes, "made at the sign of *The Negro* by Judocus (Joost) de Bissech, next door to the *Bull's Head* Inn at Assche." And sometimes we come upon a shrewd reflection, as in the following account of a military service in Bruges Cathedral:—

"After High Mass the Belgian Soldiers marched in by beat of drum to a mass of their own. Never did I hear anything so dizzying, so terrific, so terrible as the sound—no life or other instrument to attempt it.....The soldiers, who were drawn up in military order, shouldered, presented arms, and grounded at the elevation. Mr. Nash was almost overpowered by the dreadful reverberation, and he was shocked at the military display, which to his feelings was thus irreverently introduced. It impressed me differently, and I felt what such a ceremony would be worth in a besieged town."

Southey, whose brother, when a prisoner at Brest, had been nursed by Béguines, has much to say concerning the establishment of that

religious order at Ghent. It is well known that he advocated the foundation of Protestant orders of Sisters of Mercy. We may conclude with his impromptu epitaph on Lord Uxbridge's leg, lost in battle, and confined and solemnly interred under a weeping willow in a garden at Waterloo:—

This is the Grave of Lord Uxbridge's Leg:
Pray for the rest of his body, I beg.

The misprints in this volume are disgracefully numerous: Van Eyck's epitaph, in Latin elegiacs, printed on p. 30, exhibits six within fourteen lines. Some of the proper names are disguised almost beyond recognition—Lautony (Llanthony), St. Trou (St. Trond), Richman (Rickman), &c. *Errata* such as "anguish" (*aguish*), "chalybeaters," "rabel" (*rebel*), "more siro" (*suio*), &c., offend the eye. If the publisher, instead of incurring the expense of an Introduction, had paid some competent person to read the proof-sheets, he would have done better.

MR. GEORGE LYNCH is an admirably adventurous war correspondent, of the type to which his friend the late George Stevens belonged, though with a difference. Mr. Lynch is more dashing and less literary; but, though not so scholarly as Stevens, he writes almost equally well of battle. The title, introduction, and illustrations of his *Impressions of a War Correspondent* (Newnes) led us to expect a book more exclusively concerned with war than is the volume before us. Several of Mr. Lynch's American articles are introduced, although the illustrations taken from photographs of the war in South Africa and the war in China run on all through the American chapters. In the first pages Mr. Lynch gives an excellent account of what a war correspondent ought to be—and what, we think, Mr. Lynch himself is—"not..... influenced by any prejudices," and in a position like that of the dramatic critic. He illustrates his view of what correspondence should be, and what it sometimes is, by the accounts of Black Monday—the day of Nicholson's Nek—when half the correspondents returned from the Lombard's Kop side to Ladysmith "under the impression that the day had been a quite successful one," it being, in fact, about the worst day that the British army has ever known, not even excepting that of the disappearance of the Duke of Wellington's army from before Burgos, the one disaster of the Peninsular War. In the early chapters there are allusions to the lance which show that Mr. Lynch is opposed to the policy prevailing at the War Office by which the lance has been abolished as an arm. In this matter continental military opinion is undoubtedly against Lord Roberts. Mr. Lynch says that the Boers wished to have "lances barred as against the rules of war." In his account of the operations leading to the relief of Pekin Mr. Lynch repeats the frightful but truthful charges which he made against the Russians, Germans, and French, in his 'War of the Civilizations.' The French and German troops refused to associate with our own Sikhs; but a curious anecdote reveals the fact that so perfect was the discipline of the Sikhs that the Commander-in-Chief of the British forces was able to send Sikh cavalry scouts to the priests of rich Chinese temples and to cause them to remove their valuables to places of safety before the Germans arrived to loot. Stating what we fear was the case with regard to some of the missionaries in Pekin, Mr. Lynch explains how two of them—one, we think, English and one American—held public sales of loot, and that during the horrible orgy carried on in Pekin by the Russians "not one solitary voice of protest was heard." No protest from the missionaries, is what Mr. Lynch means. There was a protest by the American Commander-in-Chief to the German Commander-in-Chief.

Messrs. Harper & Brothers publish *The Caprices of a Royal Incognita, told by Herself*, a volume of the type frequently recommended as "delightfully idiotic" by nervous sufferers to their sleepless friends. The book professes to be by a "Princess Immaculata." There is at least one such princess, the daughter of a legitimate Bourbon of the Two Sicilies, but we are sure that that lady is a stranger to such remarks as those of our playful princess in this volume: "'With such a name,' I retorted with a laugh, 'I can go anywhere, for, no matter what happens, I am always Immaculata.'" The book recalls, but in a competition in which it totally fails to hold its own, Abel Hermant, and "Mab," and Stevenson's 'Prince Otto,' and one book by Anthony Hope; but being without their sparkle, it is, though sufficiently readable to fill a sleepless hour, so flat in parts as to suggest that it is really the work of a princess. The French, too, is good, which is distinctly suspicious. As for the flatness, one of our contributors, who appears to be used to foreign royal society, assures us, to our wonderment, that it is rather like the real thing. All the early part of the book, which has a German flavour, is merely introductory to the London society part; but the latter presents us with somewhat an outside view, such as might be gathered from the cheap society press. Naturally Princess Immaculata does not think much of us:—

"The esteem in which the Imperians hold St. Esau and St. Harlequin is, however, trifling compared to that with which they regard St. Grundy and St. Hypocritus, mother and son. These two were born on the soil, and as national productions the Imperians are very proud of them.....Of the two, St. Grundy, his mother, is perhaps the more universally revered. She is undoubtedly the chief figure the nation has produced.....The legend of St. Hypocritus's victorious conflict with the dragon Plaintruth is taught every child in the nursery."

The personages introduced are caricatured in such a fashion as to be easily recognizable; for example, "General Sir Lionel Despair.....a stout, beefy, beery man.....at present at a disadvantage." As soon as the general puts his head outside the railway station "there was a roar, a babel of sound; the station shook with it." The mob called "Bravo, bull!" and the royalties were disappointed that the cheering was not for them: "We are the only people that the applause of the mob cannot make ridiculous." The last observation is distinctly good, and almost worthy of Abel Hermant in 'Le Sceptre.' We are also pleased with the general view of London:—

"To counteract the appearance of old age, there are naturally various artificial means, to which the Imperian ladies add marriages with their younger sons' contemporaries. Nothing appears to give elderly women such an air of youth as a young husband—at least in Imperia."

Pierre d'Epinac, Archevêque de Lyon (1573-1599). Par l'Abbé P. Richard. (Paris, A. Picard.)—This very temporal-minded prelate, in his capacity of intellectual agent of the "Ligue," made his political activity felt far beyond the limits of his archiepiscopal province. There, in the intervals of two military campaigns, he busied himself with spiritual and financial needs, in the latter case, pressing as it was, with apparently little success. But his fame is not more than local. He pursued Protestantism with unceasing hatred, though in his student days he had responded with enthusiasm to its advances. In the Abbé Richard we find a learned and careful biographer, whose choice of authorities and details has been dictated by due regard for the picturesque, but who leans too much to the rôle of the apologist.

Sohrab and Rustem. By Murray Anthony Potter. "Grimm Library." (Nutt.)—In this book, which was originally a dissertation written for the doctorate of Harvard

University, Mr. Potter attempts to show that the epic theme of Sohrab and Rustem, the most perfect type of countless stories of the same kind, has its root in certain primitive customs connected with marriage. From this point of view he divides his material into two great classes: in the first the father marries away from home and the union is transitory; in the second the union is regarded as permanent, but is temporarily broken either by the father's leaving home or by something happening to the mother or child, or to both. The author has collected from folk-tales and romances a large number of variants illustrating the literary treatment of the combat between father and son, such as the Hildebrandslied, the Cuchullin Saga, the story of Badr al-Din in the 'Arabian Nights,' and many others of striking interest which are less familiar—e.g., the Maori tale of Kokako and the South American legend of the Arawak hunter and his vulture-bride. Approaching the question of origin, Mr. Potter rightly, in our opinion, feels dissatisfied with the mythological explanations; nor is he able to admit the likelier theory of Liebrecht, who found a common principle for these stories in a Polynesian custom, "according to which a son, when he grew up, fought with his father for the possession of the paternal property." He points out that the central situation, the combat itself, may be purely episodic. The most suggestive features, he thinks, are,

"above all, the uncertainty as to paternity, intimately connected with the man's marriage away from home; then the prominent rôle played by the woman, either in wooing or in other ways; the callous abandonment by the father of mother and child; and finally the son in search of the father."

How are these peculiarities to be accounted for? If, as Mr. Potter believes, they form the kernel of the tale, we must allow that its source can hardly be sought elsewhere than in exogamy and matriarchy. It would take us too long to examine all the evidence brought together in support of this idea, which is developed skillfully and with persuasive moderation. Personally, we are not convinced that a recondite theory is needed to explain what seems explicable enough by the facts of life and the poetical nature of man, but to those who think otherwise Mr. Potter's conclusion, that the stories "had their origin among peoples or tribes where we find exogamy and the transition stage from matriarchy to patriarchy," even if it be not accepted as decisive, will at any rate appear the most probable that has yet been offered.

Facts and Phantasies, by Herbert Compton (Treherne & Co.), is a volume of oddments by the high-spirited author of 'The Inimitable Mrs. Massingham.' It is illustrated by no fewer than four artists, and the frontispiece shows its author looking a little worried over a cigarette, and surrounded by half-a-dozen wolfhound whelps, while his hand rests on the neck of the redoubtable Wolfe Tone, a champion Irish wolfhound, of whose honours and doings one of the sketches in this book tells a good deal. Mr. Compton dedicates his *pot-pourri* to the memory of his uncle and guardian, Capt. William Joseph Eastwick, whose name will be familiar to old Anglo-Indians. Ten chapters come under the head of 'Skits and Sketches,' a hundred pages are devoted to 'The Jottings of a Jungle-Wallah,' and the remainder are filled by half-a-dozen 'School Songs,' relating to Malvern College, the writer's old school. We think it probable that Mr. Compton himself is a Savage, as that word is understood in Adelphi Terrace. At any rate, his genial, sporting-dramatic style is reminiscent of 'Savage Club Papers.' There is nothing in the least pretentious about the book, and if its humour is at times facetious, it is never stilted or irritating.

Messrs. Isbister & Co. publish *Gulliver Joe*, by "Jonathan Quick, Dean of St. Rat-trick's," which, as its title implies, is an attack on Mr. Chamberlain's mission to South Africa. The verse is not to our taste, but the prose is in parts effective, as, for example, in the suggestion with regard to the South African war: "It was held in some quarters—which were not, however, head-quarters—that if the men could be permitted to report upon their generals, some light might possibly be shed upon the darkness of the situation." Some of the speeches ascribed to Mr. Chamberlain are also amusing, as, for instance, in the passage suggesting that the demand for old-age pensions is being exchanged for one for "old-age affluence," without, however, anything being done.

The English Catalogue of Books for 1902 (Sampson Low) has appeared, a work we have often had occasion to praise as the most comprehensive and accurate of its kind. It forms, in fact, an indispensable guide, which saves more time than most of our books of reference.

The Newspaper Press Directory for 1903 (Mitchell & Co.) constitutes a complete and elaborate handbook to journalism of all kinds. This year we note a valuable article on the legal aspect of press matters, and a full 'Colonial Supplement.' It appears that the United Kingdom has 2,431 newspapers and 2,531 magazines offered to it.

LYTTON'S *Night and Morning* may be recommended to readers in Messrs. Nownes's neat and elegant "Thin-Paper Reprints of Famous Novels." It is not exactly famous, but will be found exciting even by the jaded modern reader.

Crabbe's Borough and Goldsmith's Essays are two excellent additions to the "Temple Classics" (Dent).

We have on our table *The Education Act and After*, by H. H. Henson, B.D. (Methuen),—*Thirteen Thoughts or Studies in Small Philosophy*, by H. Ames (Drane),—*A Short Study of State Socialism*, by R. J. Bryce (Baynes),—*Is Liberty Asleep?* by A. H. Bright (Fisher Unwin),—*Cancer*, by Omega (Watts),—*The A B C of the Horse*, by H. Tremayne (Drane),—*Literary Values and other Papers*, by J. Burroughs (Gay & Bird),—*The Instigator*, by E. A. Treston (Chatto & Windus),—*The Cynic and the Syren*, by J. W. Mayall (Methuen),—*Souls*, by Rita (Hutchinson),—*A Fatal Legacy*, by L. Tracy (Ward & Lock),—*The Flower of Old Japan*, by A. Noyes (Grant Richards),—*St. Matthew, the Revised Version*, edited, with Notes for the use of Schools, by A. Carr, M.A. (Cambridge, University Press),—*Back to Rome!* by Scrutator (Sands),—*The Art of Life, an Essay*, by F. C. Kolbe, D.D. (Art and Book Company),—and *Lettres à un Protestant*, by the Abbé Snell (Paris, Doniol). Among New Editions we have *The Elements of General Method*, based on the Principles of Herbart, by C. A. McMurtry (Macmillan),—and *Ugly, a Hospital Dog*, by G. H. R. Dabbs (Cox).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Archer (B. W.), *The Question of Reunion with Rome*, 6/
Horse Semitics; *The Didascalia Apostolorum*, edited by M. D. Gibson, No. 1, Syriac Text, 4to, sewed, 15/ net; No. 2, Translation, 4to, sewed, 4/ net.
Hyde (W. de W.), *Jesus' Way*, cr. 8vo, 4/8 net.
Library of Liturgiology and Ecclesiology for English Readers, edited by V. Staley: Vol. 2, *The First Prayer Book of King Edward VI.*, 8vo, 5/ net.

Law.

- Jelf (E. A.), *Some London Institutions of Public Importance in their Legal Aspects*, 8vo, 5/ net.
Public General Acts passed in the Second Year of the Reign of His Majesty King Edward VII., roy. 8vo, 3/

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- Day (L. F.), *Stained Glass*, cr. 8vo, 4/
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Rosenberg (A.), *Leonardo da Vinci*, trans. J. Lohse, 4/ net.

Poetry and the Drama.

- Hither and Thither, by the author of 'Times and Days,' &c., 12mo, 5/ net.

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 Tolstoy (L.), *Plays: The Power of Darkness, The First Distiller, Fruits of Culture*, trans. by L. and A. Maude, 6/
 Trevelyan (R. C.), *Cecilia Gonzaga*, 12mo, 2/6 net.

Music.

Action Songs for School and Concert, Music by W. W. Pearson, Words by E. Oxenford, 8vo, sewed, 2/6
 Patterson (A. W.), *Schumann*, cr. 8vo, 3/6 net.

Bibliography.

James (M. R.), *A Descriptive Catalogue of the Western MSS. in the Library of Trinity College, Cambridge*, Vol. 3, roy. 8vo, 15/ net.

Philosophy.

Berens (L. H.), *Toward the Light*, cr. 8vo, 2/6
 Olston (A. B.), *Mind Power*, extra cr. 8vo, 4/6 net.

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 Lecky (W. E. H.), *Leaders of Public Opinion in Ireland*, 2 vols. New Edition, 8vo, 25/ net.
 Lynch (G.), *Impressions of a War Correspondent*, cr. 8vo, 3/6
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 Spurrell (W.), *English-Welsh Pronouncing Dictionary*, English-Welsh, 5/; English-Welsh and Welsh-English, 7/6

Science.

Biometrika, Vol. 2, Part 2, February, 1903, 4to, sewed, 10/ net.
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 Ely (H. R.), *A Woman's Holy Garden*, cr. 8vo, 7/6 net.
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 Willy: *Claudine s'en va*, 3fr. 50.

THE LATE DEAN BRADLEY.

DR. BRADLEY'S failing health has been known for some time. After a period of great weakness, he passed away last Saturday at the age of eighty-one, not long surviving the late Primate, who was only a few days his senior. A pupil of Arnold's at Rugby, and one of the latest survivors of that famous tradition, George Granville Bradley was to exercise an important influence on education, not the less useful for being quiet, inconspicuous, unadvertised in the loud world of public reputations. After taking an excellent degree and a fellowship at University College, Oxford, in 1844, he was attracted back to Rugby, and worked there for twelve years (1846-58) as an assistant master. The school under Goulburn was then in one of its less happy periods, and it was largely due to Bradley and that delightful scholar T. S. Evans that disruption was avoided. For the next twelve years Bradley was an admirable head of Marlborough, carrying on the initiative of his former colleague at Rugby, Cotton, with excellent results for the reputation of the school, at that time not fully assured. Bradley took his boys in hand, and taught them with admirable energy and the keen enjoyment which is the gift of only the best teachers. He was severe occasionally, but always appreciated by his pupils when they had time to reflect on his judgments. His views were liberal, he himself, though not a strong man, untiringly vigorous, a source of stimulus. His 'Aids to Latin Prose Composition,' an excellent book on that difficult art, remains as a monument to his powers of exposition. Marlborough under him became another Rugby, a nursery of teachers. In 1870 Dr. Bradley became Master of his old college, which he raised in efficiency, though his methods of treating its young members, like those of another notable schoolmaster similarly promoted, were not altogether judicious. It was said that the undergraduates at the time adopted sprigs of birch as buttonholes. His liberal views were shown in his attitude to university reform.

The pupil and close friend of Dean Stanley, of whom he published 'Recollections' in 1883, and in whose 'Life' he assisted, Bradley was chosen to succeed him as Dean of Westminster. The appointment was not hailed with enthusiasm at the time, but his tenure of this important place for twenty-one years more than justified the wisdom of the selection. He did much both for the fabric of the Abbey and its services, and his control of the right of burial for the distinguished was eminently judicious. He did not take much part in public life, though his liberal judgment and sound sense well fitted him for such appearances. Tennyson's 'Life' gives an idea of the way in

which he was appreciated by the best men of his time. He led a retired life for the most part, but all who were fortunate enough to come into contact with him were struck by the great kindness, the delicate consideration of others, which endeared him to his intimates. He wrote so well that it seems a pity that he did not publish more. Besides the books mentioned above, his 'Lectures on the Book of Job' and 'Lectures on Ecclesiastes' have both reached a second edition.

THE BRITISH ACADEMY.

IN accordance with the provisions of the Charter, the by-laws of the Academy have been allowed by the Privy Council, by an Order which is dated the 5th ult. They regulate the number of Fellows, the Council, sectional committees, general meetings, election of new Fellows, duties of Fellows, Corresponding Fellows, and preliminary arrangements.

The number of Ordinary Fellows is fixed at one hundred as a maximum limit, but it shall not be necessary to complete that number. It is understood that an election of new Fellows will take place at an early date.

The International Association of Academies has unanimously agreed to the admission of the Academy into the Association as a constituent academy in the philosophico-historic section. Lord Reay (President of the Academy) has been nominated by the Academy as a member of the International Council.

The Fellows of the Academy are distributed under four main sections, each section having its chairman, as follows: (1) History and Archaeology, Mr. Bryce; (2) Philology, Sir R. C. Jebb; (3) Philosophy, Dr. Edward Caird; (4) Jurisprudence and Economics, Sir C. P. Ilbert. The Academy is now definitely at work, and arranging, we understand, for the reading of papers. It announces as its temporary postal address "The Society of Antiquaries of London, Burlington House, W."

THE BOOKSELLERS' PROVIDENT INSTITUTION.

THE annual meeting of the Booksellers' Provident Institution was held at Stationers' Hall on Thursday, March 12th. Mr. C. J. Longman presided, and there were present Mr. C. Awdry, Mr. W. Faux, Mr. William Heinemann, Mr. H. H. Hodgson, Mr. T. Norton Longman, Mr. F. Macmillan, Mr. Shaylor, Mr. R. Bentley, Mr. G. Stanley Philip, Mr. J. W. Darton, and Mr. Reginald Smith, K.C. The Chairman spoke of the excellent attendance, which far exceeded that of former years. The Institution was about to enter upon a new career of usefulness, the advance being due to a committee consisting partly of directors, partly of younger members of the trade. Among the directors who had borne the main part in the work were Mr. Cooper, Mr. Kelk, Mr. Kelly, and Mr. Nott. He pointed out the advantages of combination which the Association offered, apart from the duty and pleasure of helping others. Mr. F. Macmillan moved the adoption of the report, which was, he said, of a highly satisfactory character. Twenty new members had been elected during the year, and there had been fifteen other applications; but that was only a beginning of the advance expected. Mr. Shaylor seconded the motion, and said that the district committee which had been appointed worked not only for obtaining members, but also to do away with erroneous impressions concerning the Institution. The new officers were duly proposed and elected, and the Stationers' Company thanked for the use of their fine hall. The meeting then resolved itself into a special general meeting. Mr. Awdry and Mr. Darton proposed a vote of thanks to the Chairman for his admirable work in connexion with the Institution, which was recognized as unremitting for many years past. Mr. Longman's reply

terminated the meeting, which was succeeded by an excellent smoking concert. The whole affair was a great success.

THE PUBLISHING SEASON.

MESSRS. C. ARTHUR PEARSON'S list includes *The Life of Bret Harte*, by T. E. Pemberton, —*Captain Kettle*, K.C.B., by C. J. Cutcliffe Hyne, —*Arms and the Woman*, by H. Macgrath, —*Home Arts and Crafts*, edited and compiled by M. Marks, —*The Mother's Guide to Management of Children in Health and Sickness*, by L. Leney, M.D., —*The Lover's Dictionary*, — in the "Illustrated Scarlet Library": John Halifax, —*Étiquette of Engagement and Marriage*, by G. R. M. Devereux, —*Small Homes and How to Furnish Them*, and *Little Economies and How to Practise Them*, by Mrs. W. Leverton, —*Roses and How to Grow Them*, by V. P. Biddle, —*Cricket*, edited by G. L. Jessop, —*Swimming*, by M. A. Holbein, —*Training for Athletics and General Health*, by Harry Andrews, —*"Gossipy Guides": The Isles of Wight; Channel Islands, Normandy, and Brittany; Brighton and District; Worthing and Littlehampton*, — and several new volumes of "Famous Novels" at sixpence: David Harum, A Loyal Lover, The Parasite, &c.

Mr. Brimley Johnson's spring announcements include: Mrs. Piper and the Psychical Society, by M. Sage, translated by N. Robertson, — The Society for Psychical Research, its Rise and Progress, by E. T. Bennett, —*Britain's Next Campaign*, by Julia Sutter, —*What I Saw at Bethesda*, the Penrhyn Dispute, by C. Sheridan Jones, —*Galatea* ("Complete Library"), by Cervantes, —*The Food of the Gods*, a popular account of cocoa, by B. Meakin, —*Fifty Sonnets*, by Horace Waddington, — and *By a Northern Sea* (Poems), by W. K. Fleming.

M. ERNEST LEGOUVÉ.

LESS than five weeks ago the numerous friends and admirers were celebrating the ninety-sixth birthday of the French "grand old man" of letters, M. Ernest Legouvé, and now we have to chronicle his death, which took place on Saturday last. On the occasion of his birthday the French papers vied with one another in their warm tributes to his genius, one of the handsomest of the many articles in his honour being M. Jules Claretie's 'Causerie de Quinzaine: un Homme Heureux,' in *Le Journal* of February 18th. Until a few hours before his death M. Legouvé was in full possession of health and strength, and gave every promise of completing his centenary. He had taken his customary fencing exercise on Friday; he was taken ill during the night, and on the Saturday morning passed away unconsciously. He was the oldest member of the Academy, to which he was elected in March, 1855, and could boast of having seen Napoleon I., Louis XVIII., and Charles X. He died in the house in the Rue Saint-Marc where he was born, and where his father died.

Joseph Wilfrid Ernest Gabriel Legouvé, to give his full academical name,* was born on February 15th, 1807, the son of Gabriel M. J. B. Legouvé, a poet and dramatic writer and a member of the Institute (he died September 1st, 1812), author of 'Mérite des Femmes.' He commenced his literary career with 'La Découverte de l'Imprimerie,' a poem which obtained the prize of the Académie Française in 1827, and for over sixty years he was busy publishing books and theatrical pieces of various descriptions. In 1832 'Les Morts Bizarres,' a dramatic poem, appeared, and in 1833 he published 'Marc,' a romance; 'Les Vieillards,' a book of poems, was published in 1834. His best novel, 'Édith de Falsen,' appeared in 1840, and passed through many

editions; two years later came 'Jean Nicolas Bouilly.' In 1847 he delivered a series of free lectures on the 'Histoire Morale des Femmes' at the Collège de France, which have an historical interest from the fact that they initiated the movement now known as modern feminism; these lectures were afterwards reprinted in book form and ran into at least six editions. Legouvé was an ideal conférencier, and prepared his lectures with as much ease as his plays. His talents as a lecturer appear to have been first discovered by Gounod.

We mention in our 'Dramatic Gossip' his best plays, about which he wrote a good deal in his 'Souvenirs.' Besides these the list of his publications is a very long one. Special mention may be made of the following: 'Les Deux Hirondelles de Cheminée' (1857); 'Lectures à l'Académie' (1862); 'La Croix d'Honneur et les Comédiens' (1863); 'La Femme en France au XIX^e Siècle' and 'Jean Reynaud' (1864); 'Les Prères et les Enfants' (1867-9); 'Les Épaves du Naufrage' (1871); 'Un Tournoi au XIX^e Siècle' (1872), a contribution to the subject of fencing, to which he was passionately attached, although he had a horror of duelling; 'Conférences Parisiennes' (1872); 'Sully' (1873); 'M. Samson et ses Élèves' (1875); 'L'Art de la Lecture' (1877), of which over forty editions have appeared; 'Nos Filles et nos Fils' (1878), now in its twentieth edition; 'Études et Souvenirs de Théâtre' (1880); 'La Lecture en Action' (1881) and 'La Lecture en Famille' (1882); the entertaining 'Soixante Ans de Souvenirs' (1886-7), of which a translation, with notes by A. D. Vandam, was published in 1893; 'Une Élève de Seize Ans,' 'Fleurs d'Hiver,' 'Fruits d'Hiver,' and 'Épis et Bleuets' (1890). From 1877 to 1880 M. Legouvé was Professeur de Diction at the École Normale, and in 1881 he was appointed Inspector-General of Public Instruction and Director of Studies at the École Normale de Sévres. Of his writings he has himself declared: "Du moins, n'ai-je tracé une ligne qui m'ait été dictée par l'esprit de méchanceté, et qui ait pu faire une blessure. Et c'est ainsi que j'ai payé mon bonheur."

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 16th, 17th, and 18th inst. the following valuable books and MSS.: *Annals of Sporting*, 13 vols., 1822-8, 37l. *Apperley's Life of a Sportsman*, first edition, 1842, 23s. 10s. *Boaden on the Shakespeare Portraits*, the author's own copy, 1824, 19l. *Boccaccio in English*, 1634, 17l. 10s. *Anne Brontë's Tenant of Wildfell Hall*, first edition, the author's own copy, with signature and MS. corrections, 3 vols., 1848, 32l. *Charlotte Brontë's Miscellaneous Manuscript Poems* (12 pp.), 1830, 25l.; a MS. descriptive of an Evening Service at Ebenezer Chapel, by the same (12 pp.), 12l. 15s. *A Collection of the Writings of Bunyan*, 205l. *Two Poems of Burns* (holograph), 125l. *Carey's Life in Paris*, royal paper, in parts, 1822, 35l. *Ackermann's Microcosm of London*, 3 vols., 1811, 23l. *Bacon's Advancement of Learning*, first edition, large paper, 1605, 16l. 5s. *Richard de Bury's Philobiblon*, Grolier Club, 1889, 14l. *Alken's Great Leicestershire Steeple Chase*, March 12th, 1829, 28l. *Boydell's History of the Thames*, 900 extra illustrations, 1794-6, 101l. *S. Daniel, A Panegyric Congratulatory to the King's Maestie*, &c., 1603, 20l. *De l'Œil des Rois et de la Justice* (attributed to Montaigne), 1584, 21l. *John Davies of Hereford, Witte's Pilgrimage*, n.d., 20l. *Dickens's Life of Grimaldi*, 184 extra illustrations, 1838, 24l. *Evangelia S. Lucæ*, MS. on vellum, Sec. XII., 20l. *Autograph Letters* (26) of J. F. Ducis, the first French editor of Shakespeare, 1763-73, 30l. *Chaucer*, edited by Stowe, copy of Margaret Radcliffe (maid of honour to Queen

Elizabeth), 1561, 18l. 17s. 6d. *De Comines's History*, by Danett, Queen Elizabeth's copy, 1596, 41l. *Frankau's Eighteenth-Century Colour Prints*, 1900, 21l. *Dickens's Sketches* by B.z., first series, first edition, 2 vols., 1836, 18l. *Diurnale ad Usum Scotorum*, 1515, 18l. 10s. *Vicar of Wakefield*, first edition, 2 vols., Salisbury, 1766, 88l. *Grimoald, Christus Redivivus*, 1543, 24l. *Horæ B.V.M. ad Usum Eboracensem*, MS. on vellum, Sec. XIII., 180l. *Horæ* (Romanæ), beautifully illuminated MS., Sec. XV., 295l. *Keats's Poems*, first edition, presentation copy to C. C. Clarke, 1817, 122l. *Chaucer's Works*, J. Keynes, 1542, 59l. *Godfrey de Bulloigne; ou, le Conquête de Jerusalem*, illuminated MS., Sec. XIV., 85l. *Illustrated Granger*, 2,500 portraits, 150l. *Josephus*, MS. on vellum, with miniatures, Sec. XIV., 58l. *Killigrew's Comedies and Tragedies*, 1664, 22l.

Literary Gossip.

THE sixth volume of the 'Poetical Works of Byron,' which will be published by Mr. Murray in a few days, will contain the fragment of the seventeenth canto of 'Don Juan,' which has never yet been published.

MESSRS. SMITH, ELDER & Co. have in the press for publication this spring a novel entitled 'London Roses: a Romance of the British Museum,' by Miss Dora Greenwell McChesney. It is the story of an American girl who comes to London and meets at the Museum two brothers, Thomas and Stephen. Stephen, who goes out to the war, is suspected of stealing a manuscript, and the tale relates the efforts of Thomas to save his brother's honour, and the reward of his self-sacrifice.

In the *Cornhill Magazine* for April the series "Prospects in the Professions" deals with 'The Schoolmaster.' In a fourth paper of his series "Alms for Oblivion" Dr. Richard Garnett treats of 'The Portuguese Soldier in India, 1577.' Poetry is represented by 'Songs of the Wandering Isle,' by Mr. W. W. Gibson; while short stories are 'The Red Cat,' by Mr. Harold Begbie, and 'Greater Love,' by Mr. Hugh Clifford, C.M.G. Mr. Sidney Webb treats of one subject of the hour in 'The Making of a University,' Lieut. G. E. Armstrong of another in 'The Menace of the Submarine.' Different aspects of old English life are depicted in 'The Flamboyant Period in Cookery,' by Mrs. Pennell, and 'An Old Account Book,' by Miss Lillian Smythe. In 'The Outwitter of Napoleon' Mr. H. W. Wilson gives an account of the career of Fouché, the Minister of Police. 'The Cuckoo,' by Mr. O. H. Latter, is an account of recent observations in natural history.

MR. REGINALD WYON contributes to the April *Blackwood* an article on Roman Catholic Albania. 'In Nesting Time,' by Ernest Robinson, is another timely paper. 'The Pleasures of Anger,' by Scolopax, is an essay in the Baconian manner, while a short story, 'The Affair at the Green River Mine,' is descriptive of Australian life. Mr. Forrest's recently edited volumes of the State Records of the Indian Mutiny give occasion for a graphic review. There are articles on Egypt and J. H. Shorthouse, and Mr. Hanbury Williams follows up his Canadian sketches with an account of his experiences 'In the Kootenays,' while Sir Theodore Martin translates another poem by Leopardi, 'To Spring.'

* Vapereau, fifth edition, gives his full name as Gabriel Jean Baptiste Ernest Wilfrid Legouvé.

Macmillan's Magazine for April contains an anonymous article on the career of Sarsfield. Mr. A. Maurice Low has a paper entitled 'The Reincarnation of John Law,' dealing with the position of trusts in the commercial life of America; 'The Passing of the Maison Dorée,' by Mr. Stoddard Dewey, tells the story of the famous Paris restaurant; and Mr. Frank Mathew describes a visit to Formia in 'The Land of the Læstrygons.' Mr. G. Woodhams contributes a paper on 'The Cult of the Emotions'; and "J. G. L." writes an answer to Mr. Lang's attack on the reading of newspapers. Two complete stories are 'A Victim of Romance,' by Miss Margaret Armour, having a German setting; and 'An Educational Instance.'

A 'LIFE OF MRS. GASKELL,' to be written by Mr. Clement Shorter, is to be added to the "English Men of Letters" series.

At the end of the present month Mr. Fisher Unwin will publish vol. liii. of his "Pseudonym Library." It will be entitled 'As a Tree Falls,' and is written by "L. Parry Truscott." The story may be described as a little tragedy of low life. It will be followed after a short interval by another new "Pseudonym" volume entitled 'A Ne'er-do-Weel.' The author of this story, of which the musical temperament is the main theme, writes under the *nom de guerre* of "Valentine Caryl."

WE hear that Lucas Malet has nearly finished a new novel. Mrs. Harrison, who has been well advised in refusing to have 'The History of Sir Richard Calmady' dramatized, will shortly go to India for the benefit of her health.

FRANCES HODGSON BURNETT has been in New York this winter, superintending the bringing out of her new play, 'The Little Princess.' She is said, also, to be at work there upon a new novel to be issued in the course of the summer, and another play.

THE next portion of the 'Oxford English Dictionary' to be published will be a double section, containing the words from Onomastical to Outing, 3,885 in all, with 13,253 illustrative quotations. Dr. Murray notes that *out-* verbs as a class were apparently eschewed by Bacon, and, he says,

"it is noteworthy that while Shakspeare uses 54 of these verbs, for 38 of which he is our first, and for nine of them our only, authority, we cite Bacon only for two, one of which, indeed, *outshoot*, had, in those days of archery, been in common use for more than seventy years. The contrast between the language of Bacon and that of Shakspeare in this respect is the more striking, seeing that other contemporary authors, e.g., Ben Jonson, used these *out-* verbs almost as freely as Shakspeare himself, without, however, yielding anything like the same number of first instances."

The total number of words in the 'Dictionary,' including the forthcoming double section, is so far no fewer than 165,654.

THE next number of *Folk-lore* will contain a long paper by Mr. E. S. Hartland on the *Lia Fail*, or Stone of Destiny, as an example of the world-wide belief among barbaric peoples of special augury talismans connected with the transmission of kingly power. Incidentally he discusses whether the *Lia Fail* was really carried to Scotland, and is now in the Coronation throne at Westminster Abbey. The number also

contains Mr. Nutt's criticism of Prof. Wesseloofsky's alleged Oriental parallels to the Grail legend.

'ANOTHER VIEW OF INDUSTRIALISM' is the title of a work by Mr. William Mitchell Bowack, which will be published very shortly by Mr. Fisher Unwin. The author feels that there is a difference between industrialism as it actually exists and as it is formally presented. As regards formal economics the views of the recognized authorities are purely analytical. No one, it is argued, has attempted to produce a coherent logical synthesis. In this work an endeavour to supply it is made. The position of the writer is primarily synthetic, and the point of view is that of will, action, movement. In relation to current orthodox economic writing the book is an addendum; yet, in view of its fresh standpoint, that of "will and idea," it is a theory in itself.

A STORY of adventure by Mr. Bernard Capes will commence in the Easter number of *T. P.'s Weekly*. It is entitled 'The Secret in the Hill.'

THE April number of *Temple Bar* contains a paper by Mr. J. K. Hudson on 'Hartley Coleridge,' with hitherto unpublished letters and verses; 'Scholarship and Authorship,' by Mr. A. R. McFarlane, with special reference to the status of the late Lord Acton as a man of letters; 'Haunted Roads,' by Miss Carnsew; and 'An Unknown Hero,' by Mr. L. F. S. Hore, besides other papers. Amongst the complete stories are 'The Emancipation of Cecilia Mason,' by Miss Katherine Wylde; 'Shaver,' by Miss M. Kirkby Hill; 'An Idyll of Moor Side,' by Mr. Harold Vallings; and 'A Maori Taipo,' by Miss Hilda Keane.

A VOLUME of stories by K. and Hesketh Prichard will be published by Messrs. Smith, Elder & Co. on the last day of this month, under the title of 'Roving Hearts.' The authors, who are mother and son, compare their stories to a boat full of rowers, as contrasted with a novel, which has been likened to a deep-sea ship, and point out that the boat is not without its advantages over the more stately vessel. A series from the same hands is to appear at once in the *Strand Magazine*.

A STORY of Irish life by Mr. Edmund Downey ("F. M. Allen") will be published early in April under the title of 'Clashmore.'

At Leighton House two lectures on 'Dickens: his Stories and Characters,' by Mr. Percy Fitzgerald, will be given on Thursday, March 26th, and Thursday, April 2nd, at four o'clock.

IN the new number of the *Modern Language Quarterly* Mr. L. E. Kastner discusses at length the French "symbolist" poets, with special reference to their metrical and stylistic innovations.

PROF. FLINT has intimated his intention of resigning the Chair of Divinity in Edinburgh University at the close of the present session. The loss to the University will probably be a gain to theological and philosophical literature, it being generally understood that Prof. Flint desires to have more time for writing. His last book has been well received.

MESSRS. SOTHEY, WILKINSON & HODGE will commence on Monday next the five

days' sale of the valuable library of books and manuscripts of Sir Thomas D. G. Carmichael, the first really important collection of the present year. This library, like the same owner's works of art sold at Messrs. Christie's last season, was formed with excellent taste and judgment. One of the most important lots in the sale is a magnificent thirteenth-century codex of the Bible on 593 leaves folio. It is richly decorated with seventy-eight fine miniatures, each of which, we are glad to see, is fully and categorically described in the sale catalogue; there are also fifty-nine large and beautiful initials. The series of editions of Dante is extensive. Burns and Scott are represented, the former by the Kilmarnock and other editions of his poems, and the latter by a set of first editions of the Waverley Novels, and also by eighty-three autograph letters, chiefly written to his brother and sister-in-law, Thomas Scott and his wife, 1807-32. This series was purchased in 1899.

IN Messrs. Hodgson's catalogue next week will be found some very interesting books and manuscripts. The former include a copy of the first edition of Walton's 'Lives,' with an autograph inscription on the fly-leaf "for Mr. Jo. Swinfin, Iz: Wa:—the recipient being doubtless the John Swynfen, politician, who is referred to in Pepys's 'Diary' as "the great Mr. Swinfen, the Parliament man"; a copy of the first edition of 'The Vicar of Wakefield' in the original binding; one of the three copies on vellum of William Morris's 'Story of Gunlaug the Worm-Tongue,' printed for him in Caxton type at the Chiswick Press; Dante Gabriel Rossetti's ballad 'Sir Hugh the Heron,' printed at his grandfather's private press in 1843, an autograph letter written about the same date, and the private issue of the poems printed in 1869, previous to their publication by Mr. Ellis in 1870. The catalogue also contains the original autograph manuscript of Symonds's 'Life of Michelangelo,' as well as some interesting American autograph letters and original documents relating to the Revolution.

THERE is a pleasant literary flavour about Messrs. Ellis & Elvey's 'Hundredth Catalogue of Rare, Curious, and Interesting Books,' which is just out. It contains a short but interesting account of the bookselling business which has been carried on continuously at the little shop at 29, New Bond Street, since its establishment in 1728. James Brindley started there in 1728, and seems to have been the first tenant of the then recently erected house. Brindley takes us back to the very remote period of Dr. Mead, and he was succeeded by the enterprising James Robson, who, with James Edwards, of Pall Mall, and Peter Molini, purchased *en bloc* the famous Pinelli library as a speculation. Robson was followed by Nornville & Fell, the latter of whom was Robson's assistant; then came T. & W. Boone, who, in due course, were followed by F. S. Ellis and David White; and in 1885, by G. I. Ellis and J. P. Scrutton (the latter died in 1886, and the former in February of last year). The two present partners, Mr. J. J. Holdsworth and Mr. George Smith, were brought up in all the best of the Ellis traditions, which we expect to be preserved under their management.

On March 16th died Mr. Frederick William Justen at the age of forty-two, the only son of Mr. F. Justen ("Dulau & Co."). He had considerable literary knowledge, and was an expert cataloguer. His premature death is much regretted.

THE vacancy in the Chair of Moral Philosophy at St. Andrews, caused by the resignation of Prof. Knight, has been filled by the appointment of Mr. Bernard Bosanquet, formerly Fellow of University College, Oxford. The new professor is a native of Alnwick, where he was born in 1848. He is the author of 'Logic and Philosophy of Knowledge,' 'History of Æsthetic Knowledge and Reality,' 'Science of Logic,' 'Aspects of Social Problems,' and a number of other works on logic and philosophy. His appointment will give much satisfaction in University circles in Scotland.

WE regret to note the death at Aberdeen last week of the Rev. Dr. George Jamieson, minister of the first charge of Old Machar. Dr. Jamieson, who had reached his eighty-eighth year, made several notable contributions to theological and philosophical literature. Amongst these are 'The Essentials of Philosophy' (1857), 'Profound Problems in Theology' (1884), 'Discussions on the Atonement' (1887), 'A New Psychology' (1890), 'A Revised Theology' (1895), and 'The Great Problem of God' (1896).

A MEMORIAL to William Creech, the Edinburgh publisher and friend and patron of Burns, to whom he addressed his 'Willie's Awa,' has just been unveiled in the parish church of Newbattle, near Edinburgh. In connexion with the memorial the present minister, the Rev. J. C. Carrick, has issued a booklet with the disputable title of 'William Creech, Robert Burns' Best Friend.' It is interesting, but it is not always accurate. Thus the second edition of Burns's 'Poems' is stated to have "appeared at Edinburgh in 1788," whereas it appeared in April, 1787.

MR. H. R. ALLENSON has just completed ten years of bookselling, and is celebrating this anniversary by opening a branch business in West Kensington, opposite the new building just erected by the Government for the Savings Bank Department of the Post Office.

MR. GEORGE LARNER, the Secretary to the Booksellers' Provident Institution, has removed to 28, Paternoster Row.

M. ABEL LEFRANC, Professor of the Literature of the Renaissance at the Paris École des Hautes Études, has, we hear, founded, on the lines of the Shakespeare Society, a society for the study of Rabelais. Very little has been done to carry on the commentaries and glossaries to Rabelais's works since the times of Duchat and Janet; his biography is full of gaps, and the bibliography is most incomplete. In order to remedy these defects, the society intends to issue a quarterly journal, entitled *Études Rabelaisiennes*, and to collect the material necessary for a complete edition of the author's works, which it hopes to be in a position to publish.

WE note the publication of the following Parliamentary Papers: Return of the Number of Representations made to the Bishop of every Diocese in England and Wales under Section 8 of the Public Worship

Regulation Act, 1874, from 1898 to 1902 ($\frac{1}{2}$ d.); Queen Anne's Bounty, Annual Report and Accounts (3d.); Annual Statistical Reports of the Universities of Aberdeen ($\frac{1}{2}$ d.) and Glasgow (2d.); and the Final Report of the Royal Commissioners on University Education in Ireland ($\frac{1}{2}$ d.).

SCIENCE

More Letters of Charles Darwin: a Record of his Work in a Series of Hitherto Unpublished Letters. Edited by F. Darwin and A. C. Seward. 2 vols. (Murray.)

WE may congratulate ourselves that Darwin's correspondents treasured and kept his letters, for the volumes before us contain material as interesting and as valuable as that found in Mr. F. Darwin's life of his father published in 1887.

As the object of these volumes is not biographical, the editors have very wisely arranged the letters under various heads—evolution, geographical distribution, geology, botany, vivisection, and miscellaneous. The correspondence adds to our wonder at the wide range of knowledge and of interest possessed by the writer—but of that enough was said on a previous occasion. One particular advantage that we hope to find from the present publication is that the perusal of these letters will induce younger naturalists to make a study of what Darwin himself wrote, rather than the views of later writers about him. "Darwiniana" of all sorts are persistently read; the original is far too rarely studied. At any rate, the disciple of Darwin has here further opportunities of studying the working and understanding the meaning of the master's mind.

In these, as in the previously published letters, the reader will frequently have cause to admire the character of Darwin. He wrote to Mr. A. R. Wallace:—

"I am surprised at my own stupidity, but I have long recognized how much clearer and deeper your insight into matters is than mine."

He saw in 1878 the imperial future of our race, for, writing on the artificial checking of population, he said:—

"Suppose that such checks had been in action during the last two or three centuries, or even for a shorter time, in Britain, what a difference it would have made in the world, when we consider America, Australia, New Zealand, and South Africa! No words can exaggerate the importance, in my opinion, of our colonization for the future history of the world."

His wish that borings should be made in Pacific atolls has been fulfilled, and the editors think that the verdict is entirely in Darwin's favour. But it is needless for us to multiply quotations, as these letters will be widely read. How Darwin's friends felt for him, even when they doubted the validity of his views, may be judged from a letter to him from Adam Sedgwick:—

"I only speak honest truth when I say I was overflowing with joy when I saw you, and saw you in the midst of a dear family party, and solaced at every turn by the loving care of a dear wife and daughters. How different from my position—that of a very old man, living in cheerless solitude. May God help and cheer you all with the comfort of hopeful hearts—you and your wife, and your sons and daughters."

The editors tell us that they have not discovered "to what prize" a letter to Sir W. Bowman refers; they may take it that it is the "Actonian Prize" in the gift of the Royal Institution, of which Sir William was in 1878 the honorary secretary. In the next edition the late Prof. Westwood should be spoken of as the "Hope Professor of Zoology," not "Entomology."

The volumes are adorned by fourteen photographs, which are of great interest; and in many cases short biographical notices of Darwin's correspondents add to the interest and value of the book. Its best praise is that it is worthy to stand by the three biographical volumes which we already owe to Mr. F. Darwin.

HAKLUTY'S 'VOYAGES.'

Map Room, British Museum, March 18th, 1903.

THE Hakluyt Society decided three years ago, and announced their intention certainly two years ago, of publishing a complete edition of 'The Principall Navigations of the English People,' by Richard Hakluyt, 1500-1600, in 10 vols., with notes and an index to each volume as well as a general index.

Messrs. J. MacLehose & Sons, of Glasgow, have this week announced a similar edition, and though they refer to the Hakluyt Society, they state that "it is practically impossible for lovers of history, geographers, librarians.....to procure the text of this book."

As nearly all readers who are interested in the subject and the principal libraries in Great Britain and Ireland, America, and on the Continent are members of the Hakluyt Society, Messrs. MacLehose's edition seems unnecessary.

BASIL H. SOULSBY,

Hon. Sec., Hakluyt Society.

* * We think our correspondent is too confident in his views as to "nearly all readers" of Hakluyt. We have reason to believe that there is a general as well as a special public which would like to read the old navigator.

'COMETS AND THEIR TAILS.'

WILL you kindly permit me to defend briefly the theories I have advanced in my small work on 'Comets and their Tails,' &c., reviewed in your issue of March 7th, and to correct, if possible, any misapprehension which may have been created by the reviewer's estimate of that work?

He declares that my theory is not a new one, but is an attempt to revive an old one. This I must contradict, for I claim that, as far as recorded theories go, it is absolutely new and original.

My views as to comets' tails and the Gegen-schein are, in fact, based on the refractive properties of cometic or terrestrial atmospheres respectively. The gist of these views has been ably crystallized in a letter recently written to me by one of our most eminent men of science as "the lens-like action of atmospheres," which he says, with regard to Gegen-schein, he does not remember as having been noticed before.

My theory is definitely stated in my work, especially on pp. 9 and 22, and is, briefly, that the tail of a comet is due to the rays of the sun concentrated by the refractive influences of the cometic atmosphere, and reflected from meteoric bodies; and nowhere have I stated that the phenomenon of a comet's tail is due to "the sun shining through the head (whatever that may be)," as the reviewer states, although the word "head," which appears strange to him, is his own interpretation of my meaning. Yet I take it that the head of a comet may be assumed to be the nucleus with the coma (or atmosphere), in contradistinction to the tail. As quoted by me (p. 11), Sir J. Herschel uses the term

"head." That the reviewer should experience a doubt as to the meaning of such a word is not to be wondered at, as he proceeds a little later in his critique to speak of Prof. Brédikhine's theory of "the repulsive force proceeding from the sun acting on different kinds of matter in the comet's nucleus." Here he apparently mixes up the coma, or atmosphere, to which Brédikhine's theory refers, with the nucleus.

He proceeds to demolish my theory by stating that "this view will not bear scientific examination," but I regret to see he does not explain why. I shall be deeply obliged to him if he will correct any erroneous impressions I may have been labouring under, but I trust he will not consider me obstinate in adhering to my views until he has been so good as to show that I am wrong.

The dictum that the repulsion theory "is too well established to be shaken" is one I venture to dispute, and I am not surprised that my arguments against this theory in Note B in the appendix of my book have been allowed to go unchallenged.

I have to thank the reviewer for correcting a mistake as to the date on which Tuttle first discovered Donati's comet. This comet had been announced in the *Paris Bulletin* on June 10th, 1858, the news probably reaching America about July 10th. Tuttle discovered it independently on June 28th, and this fact had nothing to do with his subsequent discovery of a comet on September 5th.

FRED. G. SHAW.

** Cardan, who died in 1576, suggested this theory about the formation of comets' tails. Kepler at first accepted it, but afterwards perceived that it was inconsistent with the curvature of the tails. The repulsion theory, as it has been worked out in detail in recent years, alone will account for the duality, and sometimes multiplicity, of comets' tails.

SOCIETIES.

ASTRONOMICAL.—*March 13.*—Prof. Turner, President, in the chair.—The Secretary read a letter from Mr. S. C. Chandler, calling attention to a new term in the variation of latitude that had been discovered by Mr. Kimura, of Japan. Mr. Chandler had not succeeded in finding any probable explanation, and he proposed the establishment of a Southern belt of latitude stations, suggesting stations at Sydney, the Cape of Good Hope, and Santiago de Chile.—Mr. Newall read a paper on determinations of the velocities of stars in the line of sight made at Cambridge with the Newall telescope.—A paper by Dr. Max Wolf was read, on a photograph of three of Sir W. Herschel's nebulous regions, in which Dr. Isaac Roberts had found no nebulosity, but which Dr. Max Wolf had found to contain nebulosities.—Dr. Roberts criticized Dr. Wolf's paper, and read a paper of his own on photographs of various nebulae.—Mr. Whittaker gave an account of a communication by Prof. Simon Newcomb on the desirability of a reinvestigation of the problems arising in the mean motion of the moon. The author pointed out the discrepancies between the places of the moon as found from the tables and the observed places. After showing the comparative failure of attempts hitherto made to explain these discrepancies, he suggested that the whole question should be reinvestigated from the beginning, and a thorough comparison of the observed and tabular places should be undertaken by a system of international co-operation.—A series of photographs presented by the Yerkes Observatory were shown on the screen. The photographs had been taken by Mr. G. W. Ritchey: those of the moon with the 40-inch refractor and a colour screen, and those of nebulae, &c., with the 2-foot reflector.—A paper by Mr. Stanley Williams on the light curve of the short-period variable *UY Cygni* was read by the Secretary.—Other papers were taken as read.

LINNEAN.—*March 5.*—Prof. S. H. Vines, President, in the chair.—Mr. J. B. Davy, Dr. F. E. Fritsch, Mr. R. Hall, and Mr. G. W. Smith were elected Fellows.—The Rev. T. R. Stebbing exhibited a collection of spiders and wasps from Singapore, made by Mr. C. J. Saunders.—The first paper was by Mr. W. S. Rowntree, 'On some Points in the Visceral Anatomy of the Characidae, with an Inquiry into the Relations of the Ductus pneumaticus in the Physostomi Generally.' The author

summarized Sagemehl's observations on the skull of the Characidae, and then described his own investigations into the visceral anatomy of these fishes, derived from the examination of fifty-three species belonging to thirty-three genera. The chief interest of the paper centred in the author's observations on the position of the ductus pneumaticus in relation to the alimentary canal, his observations having extended also to other families of the Physostomi.—The second paper was by Mr. F. G. Parsons 'On the Anatomy of the Pig-footed Bandicoot, *Charopus castanotis*.' The specimen from which the notes were communicated was lent by Prof. Elliot Smith, on condition that the skeleton was to be prepared for the Cambridge Zoological Museum. The author therefore devoted his attention to the soft parts, and in succession commented on the joints, muscles, vascular system, nervous system, and viscera in detail, little having been previously recorded of this animal's anatomy. Special attention was called to the absence of the spleen, and the testes were stated to be of vestigial character.—A paper by Dr. G. Elliot Smith, entitled 'Further Notes on the Lemurs, with Especial Reference to the Brain,' was read by Dr. W. G. Ridewood. It recorded observations supplementary to those recently published in the *Transactions* of the Society, and dealt with two internal casts of imperfect crania of Nesopithecus recently acquired by the British Museum, two brains of young specimens of *Propithecus diadema*, and an adult brain of *Lemur macao*. The brain of Nesopithecus (Globilemur) was shown to present a curious mixture of pithecoïd and prosimian features, and the author regarded this genus as a specialized one, forming a connecting link between the lemurs and apes.

METEOROLOGICAL.—*March 18.*—Capt. D. Wilson-Barker, President, in the chair.—Mr. C. V. Boys gave a lecture on 'The Transmission of Sound through the Atmosphere.' He began by contrasting the apparent behaviour of waves of water, sound-waves, and light-waves with respect to physical law, and showed that these were merely an effect of the relative scale of the wave-length and the means of observation. He pointed out the perfection of the behaviour of ripples and very small water waves. There is a difficulty of making experiments with sound with apparatus smaller than houses or hills, unless sound-waves so short as to be inaudible are employed. Mr. Boys showed the obedience of sound to the ordinary optical laws. Sound-waves may under special circumstances become visible. By means of lantern-slides the lecturer showed that the air-waves in bullet photographs are visible; and cinematograph representations were given of Mr. Ryves's observation of the shadow of the sound of a great explosion, and also of Prof. Ward's photograph of the reflection of sound-waves. Reference was made to Dr. Rapp's interference observations of sound-waves produced by instruments and by the voice. The lecturer explained that light has in a minor degree the same kind of imperfection so noticeable with sound. He concluded by referring to mirage and looming in optics, and stated that the corresponding phenomena in acoustics give rise to abnormal audibility of sound. The lecture was illustrated by experiments and lantern-slides.

ANTHROPOLOGICAL INSTITUTE.—*March 10.*—Dr. W. Wright read two papers—the first on 'Skulls from the Danes' Grave, Driffield, Yorkshire,' and the second on 'A Method to Facilitate the Recognition of Sergi's Skull Types.' Dr. Wright described twenty-two skulls, fifteen being those of males and seven of females. Nine of these he showed were dolichocephalic, five mesocephalic, while he was in doubt as to the classification of the remaining eight, owing to their precarious state. The cephalic index ranged from 68 to 79, and the skulls evidently were those of a mixed race which was on the whole dolichocephalic. According to Sergi's natural method, ten of them belonged to the class *Ellipsoides isocampylus*, seven to *Isobathys stictus*, whilst the remainder were of *Ellipsoides amictopus*, *Ellipsoides depressus*, and *Parallelepipedoides* types. The graves were of the early Iron Age, iron articles being found in them, and the burials being of the usual simple type. As to the origin of the people buried, Dr. Wright suggested two hypotheses: either they were the direct descendants of the dolichocephalic Neolithic British, or they were settlers from the Continent. In support of the latter hypothesis Dr. Wright pointed out that the settlement was very near the coast, and that there were two others close by at Arras and Beverley. It was clear from the absence of weapons, and the presence of women and children in the interments, that the settlers were peaceful people. On the whole, he was inclined to think that the people came from Northern Europe and Scandinavia, which at that period was peopled by a comparatively pure dolichocephalic race. In his second paper Dr. Wright explained a method for

facilitating the recognition of Sergi's skull types. He said that he felt the great difficulty in Sergi's system was the vague definition of the types. To facilitate the recognition Dr. Wright draws, on a photograph of the skull, a circle, the radius of which is half of the diameter of the skull, when the different types are recognized through different parts of the skull falling either within or without the circle. This method further gives aid to the eye of the observer by providing a uniform curve with which to compare the anterior and posterior outlines of the cranium. Dr. Wright illustrated the system by lantern-slides showing the method as applied to the different aspects of the skull.

MATHEMATICAL.—*March 10.*—Dr. E. W. Hobson, V.P., in the chair.—Mr. F. B. Watson and M. J. de Séguier (Paris) were elected Members.—The following papers were communicated: 'On the Convergence of Certain Multiple Series,' by Mr. G. H. Hardy; 'On Certain Sequences for determining the n th Root of a Rational Number,' by Mr. S. M. Jacob; 'Note on the Approximate Calculation of the Frequencies of a Vibrating Circular Plate,' by Prof. H. Lamb; 'On Surfaces which have assigned Families of Curves as their Lines of Curvature,' by Prof. A. R. Forsyth; 'Note on a Point in Hilbert's Grundlagen der Geometrie,' by Mr. E. T. Dixon; 'Extension of Two Theorems on Covariants,' by Mr. J. H. Grace; 'Note on Double Limits and on the Inversion of a Repeated Infinite Integral,' by Prof. T. J. I. A. Bromwich; and 'On the Representation of a Group of Finite Order as an Irreducible Group of Linear Substitutions and the Direct Establishment of the Relations between the Group-Characteristics,' by Prof. W. Burnside.

MEETINGS NEXT WEEK.

- Mon. Society of Arts, 8.—Hertzian Wave Telegraphy in Theory and Practice, Lecture IV, Prof. J. A. Fleming. (Cantor Lectures)
- Surveyors' Institution, 8.—'The Rating of Brickfields,' Mr. J. L. Crouch.
- Tues. Royal Institution, 5.—'Great Problems in Astronomy,' Lecture II, Sir R. Ball.
- Institution of Civil Engineers, 8.—'The Protection Works of the Kaiser-i-Hind Bridge over the River Sutlej, near Ferozepur,' Mr. Amyas Morse.
- Wed. Selden, 4.—Annual Meeting.
- Folk-lore from the Azores, Mrs. Seaman and Folk-lore, Mr. N. Longworth James; 'Notes on Ballad Origins,' Mr. A. Laug.
- Geological, 8.—'A New Species of Solenopsis from the Pendle Series of Huddersfield, West Yorkshire,' and 'Note on some Dictyonema-like Organisms from the Pendle Series of Fendle Hill and Foulfash,' Mr. Whetton Hind; 'The Geology of the Tazewell and Davidson District, Northern Cornwall,' Mr. J. Parkinson.
- Society of Arts, 8.—'Oil Light by Incandescence,' Mr. A. Elton.
- Thurs. United Service Institution, 3.—'A System of Local Guides for Home Defence,' Lieut.-Col. W. L. Davidson.
- Royal, 4.
- Royal Institution, 5.—'Society during the Commonwealth and Protectorate,' Lecture II, Mr. C. H. Firth.
- Institution of Electrical Engineers, 8.—'Distribution Losses in Electric Supply Systems,' Messrs. A. D. Constable and E. Fawcett; 'A Study of the Phenomenon of Resonance in Electric Circuits by the Aid of Oscillograms,' Mr. M. B. Field; 'Divided Multiple Switchboards: an Efficient Telephone System for the World's Capitals,' Mr. W. Aitken.
- Society of Antiquaries, 8.—'The Ljstyn Gwyn Inscription,' Prof. Rhys; Report as Local Secretary for Yorks, Mr. J. Hilton.
- Fri. Institution of Civil Engineers, 8.—'The Advantages of Motor-driven Printing Machines,' Mr. J. G. Y. D. Morgan. (Students' Meeting).
- Royal Institution, 9.—'The Pearl Fisheries of Ceylon,' Prof. W. A. Herdman.
- Sat. Royal Institution, 3.—'Light: its Origin and Nature,' Lecture V, Lord Rayleigh.

Science Gossip.

THE Imperial Department of Agriculture for the West Indies has issued, through Mr. D. Morris, a report by Mr. Francis Watts on the physical and chemical analyses of the soils of Dominica, which it is hoped may be of practical help to planters in their efforts to produce or maintain fertility conditions. There is in the island a large amount of virgin forest, and the facts set forth are intended to inform and guide prospective settlers of the chances of tropical agriculture that should be kept in view when acquiring lands not previously tilled. A list of minerals in Dominica soils is given, and during the process of analysis it has not escaped notice that the volcanic dust ejected both from Mont Pelée, in Martinique, and from the St. Vincent Soufrière consisted also of similar minerals, indicating the relative character of recent and past volcanic activity.

PROF. H. H. TURNER will reply in the April number of the *Fortnightly Review* to Dr. A. R. Wallace's article called 'Man's Place in the Universe,' which has attracted so much attention that the number containing it has been for some days out of print. The April number will also contain an article on the 'Policy of the

German Emperor' by a distinguished military authority.

MR. HEINEMANN writes:—

"Will you allow me to inform readers through your columns that the title of a book which I advertised in your paper as 'Nature and the Camera,' forming the first of a little series called 'The Dainty Nature Series,' has been changed to 'Camera and Countryside' ? After publication it was found that the original title clashed with that of a book published by Messrs. Cassell & Co."

THERE has just been published as a Parliamentary Paper an Order made by the Board of Trade for the Variation of their Order creating the Devon Sea Fisheries District, together with a Report by the Inspector of Fisheries on an Inquiry (14d.).

MR. J. G. GOODCHILD, of the Scottish Geological Survey, has in preparation a 'Guide to the Collection of Scottish Minerals in the Edinburgh Museum.' This is intended to form the second part of the 'Guide to the Geological Survey's Collection of Minerals,' already published.

THE Fifth International Congress for Applied Chemistry will be held in Berlin from June 3rd to 9th this year. Twelve different sections have been arranged, and no fewer than 188 papers had been promised a month ago.

PROF. CERASKI announces (*Ast. Nach.*, No. 3849) that Madame Ceraski, whilst examining photographic plates taken by M. Blajko at the Moscow Observatory, has detected the variability of a star in the constellation Draco, to be called var. 4, 1903, *Draconis*: it is B.D. +73°.533, and would seem to be of the Algol type, but its period cannot yet be assigned. Prof. Hartwig, of Bamberg, also calls attention (*Ast. Nach.*, No. 3851) to the variability of two stars to be called var. 5 and 6, 1903, *Tauri*; they are situated on either side of γ Tauri (discovered by Dr. Anderson), nearly in the same great circle with it, and, notwithstanding their comparative brightness, are not included in the Bonn 'Durchmusterung.' Prof. Hartwig also notes in *Ast. Nach.*, No. 3853, the variability of a star in Gemini and of another in *Ursa Major*, which will be reckoned as var. 7, 1903, *Geminorum* and var. 8, 1903, *Ursæ Majoris* respectively. The former is B.D. +19°.1347, and though Dr. Graff was not able to see it last year, it was found on the 4th inst. to be at least of the 11.5 magnitude. Similarly the latter, which is B.D. +46°.1465, was not visible last summer, but was on the 4th inst. almost as bright as B.D. +46°.1466—i.e., of the 8.8 magnitude, which is probably its maximum.

THE *Nautical Almanac* for 1906 has recently been issued, with the time-honoured remark that the contents and arrangement are the same generally as those of the preceding year. Very few changes have been made in the data employed, the constants of aberration, precession, nutation, and solar parallax being those adopted at the Paris Conference in 1896. In the tables of satellites a small one is added, giving the mean time of every twentieth greatest elongation of the small interior satellite of Jupiter, deduced from Cohen's elements in *Ast. Nach.*, No. 3404. Three eclipses of the sun—all partial and invisible in this country—are due in 1906, and two total eclipses of the moon.

WE have received the first number of vol. xxii. of the *Memorie della Società degli Spettroscopisti Italiani*, containing, amongst other matters, papers on a photometric eye-piece for measuring the luminous intensity of stars, by Dr. Buscalioni; on the method of reduction of the photographic catalogue of stars for the Catania zone, by Signor Boccardi; and on the work of the international stations for the great photographic chart, by Prof. Riccò, together with a series of diagrams of the spectroscopic images of the sun's limb observed at Catania, Rome, and Zurich during the months of April, May, and June, 1901.

THE meteorological observations made during the second Danish Pamir expedition, 1898-9, by Lieut. O. Olufsen, have just been issued, written in English, at Copenhagen.

FINE ARTS

Ancient Athens. By Ernest Arthur Gardner, Yates Professor of Archaeology in University College, London, formerly Director of the British School at Athens. (Macmillan & Co.)

SUCH a book as this has been long needed, not only by the casual visitor to Athens, but also by the student who is not a specialist in archaeology. The visitor need not be afraid of it. True, there is a good deal of the "bricks and mortar" school about it, and comparatively little of the intellectual associations which give Athens her unique charm. We see here not the city of the violet crown, but the Mycenaean palace, the old temple, the walls of Themistocles, the theatre of Lycourgos, the monument of Lysicrates. We do not disparage Prof. Gardner's work in saying so; his plan was archaeological, not literary; but if he has left room for the literary 'Ancient Athens,' a work which should transport the reader into that bright and ethereal air which was so justly the Athenian's pride, and fire him with those ideals which ennobled the ambition of Pisistratus and the statescraft of Themistocles hardly less than the divine imaginations of philosophers and poets, he has certainly given us an archaeological Athens which is necessary to our full understanding of the whole. Also he is merciful to the uninitiate. Controversies rage furiously about almost every part of his subject, most of them started on their career by the too brilliant combinations of Prof. Dörpfeld: so profound a sceptic that not only has he blown up the Greek stage into the clouds, and transferred the Enneacrounus bodily half a mile, but even refuses to believe in Ithaca. The magic of Dörpfeld's name mesmerized the world until Mr. Frazer was bold enough to prick a few bubbles in his great edition of Pausanias; but we do Prof. Gardner the justice to say that, although perhaps attracted now and then by the subtle influence, he has kept his head throughout; and now, with confidence strengthened by Mr. Frazer's championship, he states his own views temperately but firmly. To summarize conflicting evidence is an unfortunate necessity in many places; it would not otherwise be fair to dismiss the renovated old temple on the Acropolis *ἐπὶ τὸ μὴ βέβαιον*, or to vote for Thucydides and leave the Enneacrounus on the river-side, or to suggest that there were theatre-builders before Lycourgos. But where this summarizing is necessary it is done with impartiality, and not overdone. The general reader, then, will get his distinct impressions, which are what he wants, while the student will know at least what is said for the rival theories. Novel theories are out of place in a book of this sort, but new facts are most proper, and we are especially struck with Prof. Gardner's account of the harbours, based on the careful observation of M. Angelopoulos. He holds that the doubts which have arisen are due to a confusion of statement. Three harbours are often spoken of in our documents, but

they are not always the same three. Munychia cannot be that now called Phanari, because it is very much too small for the number of galley-ships which we know that Munychia contained. Leake, then, was right in identifying Munychia with Pashalimani, and Phalerum with Phanari; whilst Zea and Cantharus must be placed, together with a third, Emporion, in the present harbour of Piræus.

The other parts of the book which appear to us to be specially well done are those which relate to art: the discussion of the Parthenon sculptures and the restoration of the pediments, the accounts of early Attic sculpture, painting, and bronze work, and the later reliefs on tombs and the like. As an art critic Prof. Gardner is trustworthy in knowledge and in taste. As an interpreter he is perhaps a little narrow. An instance is the horse's head seen on tombs, which he regards probably as an indication of the dead man's rank, neglecting the influence of tradition which connects the horse with the hero. But he is rarely to be found wanting; he can always give a reason for his faith, or, at least, he stands in good company. The analysis of the beauties of the Parthenon is very clear and satisfactory; it would have been interesting if the corresponding measurements of the Theseum could have been compared, to see whether that might help to explain the less pleasing effect made by that temple. As regards the attribution of the Theseum, one of the most puzzling problems in Athenian archaeology, Prof. Gardner inclines to Curtius's view that it is the temple of Heracles in Melite, but adds that it is possible that the building was never mentioned by any ancient writer at all.

Throughout the book Prof. Gardner steers clear of the pitfalls which beset the generalizer. He is cautious and sound, and hardly ever makes statements of principle which are not sufficiently supported by evidence. He does so, we think, when he assumes that the patients in the Asclepieum commonly dedicated statues of Asclepius, a practice which only became usual in late times; or in the same section where he hardly makes a clear distinction between the scientific physicians and the priests; or, again, in his allusions to the Panathenaic procession, where the ship appears at a date when nothing is known of it. But, as a rule, the reader may safely depend upon him. The book is a good one, and worthy of the author's reputation.

There are a large number of illustrations, all apt, most of them pleasant to look at, and a few beautiful. It is a pity that some of the smaller blocks are amateurish; that of the Erechtheum on p. 237 is spoilt by the foreground, which might easily have been cut out. Many appear now for the first time, and one of the most interesting is a picture of the old walls of the Acropolis, built up of the debris left by the Persians (p. 52). There is much history in that little picture. The frontispiece, a view of the Acropolis, and the other photogravures—the Parthenon, the Theseum, the Olympium, the theatre, and the Erechtheum—are beautiful. There are some excellent maps and plans, including Middleton's plan of the Parthenon, and a map of Athens, with the route of Pausanias marked upon it.

In conclusion, we may mention a few misprints: p. 160, under the picture, read *deutschen*; p. 164, line 11, read *amochoe*; p. 172, read *dell*.

The Beginning of the World. Twenty-five Pictures by Edward Burne-Jones. (Longmans.)—Considered in relation to the rest of our artistic output the work of Sir Edward Burne-Jones may appear even more important than it actually is. Yet, when every deduction has been made for national prejudice and contemporary fashion, the residue is an achievement of so high a quality that no apology is needed for any effort to give permanence to the painter's less important works. The issue of these designs of his has every justification, even though at least the majority of them were the work of the last years of his life, when his hand had lost not a little of its earlier power, and though in the reproductions the artist's actual handwork is not seen. The sketches for this series of designs were in many cases slight, and though they were placed in the experienced hands of Mr. Catterson Smith for completion, it is impossible not to feel that something was lost by the transference. We notice a certain monotony of line, and an occasional poorness of form, which Burne-Jones himself would certainly have avoided. Nevertheless, the essential qualities of his designs are retained, and if now and then the actual execution recalls some less highly endowed craftsman, it is impossible in the presence of such a large and simple conception as that (for instance) of 'God dividing Light from Darkness' to feel that we are face to face with any imaginative spirit but that of Burne-Jones.

Furniture of the Olden Time. By Frances Clary Morse (Macmillan & Co.), is, in spite of the unfavourable suggestions of its early Victorian title, a book of real interest. The text is neither systematic nor critical, but is devoted, for the most part, to close and accurate description of the various furniture carried by settlers, chiefly of British race, to the United States or executed for them there. The illustrations are numerous. We have the carved chests and chairs of Dutch families, and a few other specimens of various works of the late seventeenth century; but the majority belong to the era of Sheraton, Chippendale, Heppelwhite, and Adam. The owners are residents of Worcester, Brooklyn, Salem, Plymouth, and other cities north of Baltimore. Distinguished names are represented, both in the present and the past; we can look at a lamp or mantelpiece, a fireplace bearing the Fairfax arms and carried off by Washington from Belvoir to Mount Vernon, or at the mirror used at the famous *Mischianza fete*, which possibly reflected the features of the unfortunate André, or recall the memories of the revolutionary war suggested by the names—such, for example, as Gage—to be found in the list of present 'Owners of Furniture.' Amongst these none will, however, bring more startling memories to the reader, though of a different age and order, than the entry of "John Orth," who figures as the owner of a clavichord at Boston. This should excite the attention of "Leo Woelfling" and the late Crown Princess of Saxony.

Colour Harmony by Contrast. By J. Ward. (Chapman & Hall.)—It is doubtful whether the mixture of quasi-scientific expositions of the theory of colour vision with discursive remarks on the colour harmonies of various epochs, which this book contains, will really help students and decorative designers. Nor can we suppose that they will learn much from the flat and shiny chromo-lithographic plates. The fact that these are adduced by the author as examples of colour harmonies is enough to make us wonder whether he realizes that all harmonies are dependent on the surface quality of the material in which the particular colour is

presented. The same local colours transferred from one material to another of a different texture have quite different æsthetic values. This is one of the innumerable subtleties in the treatment of colour which make verbal or chromo-lithographic generalizations of no avail. No one will become a colourist by knowing the principles of colour vision, while the false application of imperfectly grasped scientific theories has continually led artists astray; witness the astonishing vagaries of those who attempt to paint with a spectral palette. Mr. Ward is unfortunate, by-the-by, in adducing Claude Monet as his example of this method, as Mr. MacColl has shown that his colour patches represent separate planes, and are not intended to be fused. The most instructive part of the book is that which deals with simultaneous colour contrast, and the changes of colour due to artificial light. Here we find a few hints which might be valuable to decorative designers—such, for instance, as the explanation of what degrees of saturation and luminosity in two colours tend to accentuate most this physiological effect. We doubt whether all physiologists would subscribe so unequivocally to the Young-Helmholtz theory of three-colour vision as our author declares. Some recent experiments in the effects of exhaustion of the colour-senses scarcely admit of explanation by it, and suggest the possibility that blue and violet are each of them primary colour sensations. We venture to doubt the explanation given of the spectral colours seen at the edges of bevelled mirrors as due to interference. Refraction by the prism-shaped edge of the glass occurs to us as a more likely hypothesis. The table Fig. 8, given on p. 39, represents blue and yellow as composing green by optical mixture. They should, if the experiment was properly performed, produce a neutral grey. However, the question of optical colour mixture is not one with which the artist need concern himself, while the man of science will find nothing here that is not better set forth in Capt. Abney's 'Colour Measurement and Mixture.' The chapters on the historical development of colour in art are too discursive to be of much use. The author seems best acquainted with Egyptian, Assyrian, and Persian art. The paragraphs devoted to mediæval and Renaissance colour are inadequate. Why, for instance, in speaking of Tuscan art should Benozzo Gozzoli and Lorenzo di Credi be singled out for special mention in a list which includes only five names? Lorenzo Monaco, Filippo Lippi, and Piero della Francesca, who were all original colourists, are not even mentioned.

THE ROYAL SOCIETY OF PAINTER-ETCHERS.

THOUGH the average man, of course, is still under the impression that etching is done with a fine pen, the policy hitherto pursued by the Royal Society of Painter-Etchers has done a great deal to make the true qualities of the art generally understood. The Society has long maintained the principle that the true excellence of etching lies in its power of giving direct expression to an artist's thought. If certain concessions have been made to those who believe that etching can with great labour be used to imitate other processes, the concession has hitherto not been sufficiently large to obscure the main issue, that etching is primarily a process of free sketching in line, and not an elaborate medium for working in tone.

This year, for the first time, the Society has allowed members to contribute etchings not designed by themselves. The alteration of the rules to effect this end is so slight and so carefully limited as to be in its present form virtually harmless. It seems, however, to be regarded in many quarters merely as the thin end of the wedge—as a step towards introducing purely commercial work into the Society's exhibitions. If this were so the consequences would indeed

be disastrous. If, however, the Society has the firm intention of keeping the rule in its present form, we see no reason for supposing that it can be a source of danger. It gives the members an amount of latitude which they have not hitherto enjoyed, while the use of another man's design does not of necessity imply slavish imitation. Indeed, in gifted hands the result may prove to be a work that is, to all intents and purposes, original. Sir Francis Haden's etching after Turner's 'Calais Pier' might be quoted as an instance.

As a humbler example of the same truth, Miss Pott's version of Cooke's clever painting (No. 247) might be chosen. The painting technically is one of Cooke's best pieces of work, being far more masterly in handling and more successful in tone and colour than his large laboured sea-pieces. Miss Pott has nevertheless made no attempt to imitate the brushwork or the exact tones of her original. She has merely sketched the picture in firm, well-planned lines, so crisply and accurately that the plate has all the spirit of an independent work of art. Whatever purists may say, such work as this is more truly etching than many of the so-called "original" plates that have regularly appeared on the Society's walls in past years—plates that are called "original" only because the designer and executant were the same, though the true quality of the bitten line is lost in unavailing efforts at imitating mezzotint, aquatint, or photogravure.

Those who feel sore that the Society should allow an etcher to exhibit works of which he is not the first designer might, we think, more profitably direct their energies towards preserving the exhibition from the laborious plates in which the true excellence of the art, quality of line, is abused and sacrificed. When once that quality is gone it does not matter much whether the plate be designed by its engraver or by some one else; the result inevitably ceases to be true etching. It is, therefore, futile to discuss whether a plate like No. 246 is really much worse than some other plates shown which did not need an alteration in the rules to obtain admission.

As to the show itself, in spite of the fact that one or two of the best-known members of the Society are not exhibiting, the gallery contains a quantity of really artistic work. Mr. Legros and his pupil Mr. Charles Holroyd occupy places of honour, and the *Vieux Napolitain* (83) of the former, with the views near Siena, the *Great End* (156) and *The Man with the Sack* (159) of the latter, go far towards justifying the distinction. Mr. Short's best design (No. 21) is perhaps a trifle too delicately bitten; at any rate, it does not hold the attention so strongly as it might. Force, indeed, is the quality which the Society as a whole seems most to lack. There is plenty of work that is clever and charming—the plates of Miss Sloane, Miss Kemp-Welch, Mr. Wright, or Mr. P. Thomas's *Whitstable* might be cited—but there is very little that can be called strong. Mr. Burrige makes a bold effort in his *Harlech* (51), and Mr. Alfred East (a new member) is distinctly robust in his handling; but the one seems to have hesitated between realism and art, and the other uses all his strength to say what is, after all, not particularly important or impressive.

Of the mezzotints Mr. Finnie's *Climbing Shadows* (115) deserves notice, but some of the works of a younger member, Mr. David Waterson, indicate greater possibilities. Mr. Waterson does not always seem to know clearly what he wants, and his pictorial sense as yet is perhaps not fully developed, but his plate *A Moorland* (71) shows such unusual dramatic force as to make it one of the most remarkable works of art in the exhibition.

Admirers of M. Helleu will be disappointed to find that that brilliant artist seems to have ceased to attempt to design. Instead of the

charming compositions which a few years ago made his exhibits so attractive, we have merely half a wall of large portraits of pretty women. M. Helleu's hand is no less clever than it used to be, but we cannot help regretting that he should devote his powers to what is really nothing more than the making of skilful (and doubtless saleable) "pot-boilers."

TWO EXHIBITIONS.

The spring exhibition at the Goupil Gallery is a good one. The proprietors have got together a number of modern pictures, mostly landscapes, by well-known painters of France, Holland, and England, of which nearly all are tolerable, while some are really interesting. It is rather unfortunate that England should be somewhat feebly represented, though the small landscapes of Mr. Clausen, Mr. Peppercorn, and Mr. Muhrman are at least superior to anything contributed by the sound, rather commonplace Dutchmen. Those who wish to see the modern painting of Holland must go elsewhere—to Messrs. Obach's, for instance, where Sir John Day's admirable collection is on view. On the other hand, the average of the English work is lowered by the admission of several pictures which are clumsy, garish, or vacuous. France, in consequence, dominates the gallery. There is a small painting by Daumier, and a little pastel, not very remarkable, by Degas, while the specimens of Fantin-Latour show that admirable artist to great advantage both as a flower painter and as a figure painter. The tradition of the Barbizon School is represented by Hargpignes, that of the Impressionists by Camille Pissarro. There is a charming example of the art of Thaulow, who, if not French by birth, is at least so by adoption, and a collection of works by M. Le Sidaner, who has only, we believe, exhibited in England once previously. M. Le Sidaner carries the modern fashion for blondness of tone almost to an excess, is a good designer rather than a great one, and not always infallible as a colourist. No. 63, for instance, is an unfortunate experiment which assort badly with the delicate pictures round it. His *Chartres Cathedral* (No. 60) is delightful in design and in colour, and in its sympathy with the loneliness and silence of winter. Several other works by him, notably the *Bassin des Tuileries* (61), are equally charming, though not perhaps quite so impressive.

Those who are interested in M. Raffaelli's new pigments will have an opportunity of seeing them put to various uses in this show, and of comparing the results with those obtained in the normal way. As used by most people the pigments give a result that is like a pastel, but slightly heavier in tone. With skill and effort they can imitate loosely handled oil painting. That they are capable of getting anything like the variety of surfaces, qualities, and textures obtained with the brush has yet to be proved, and from the results hitherto attained it would seem as if that proof was not likely to be afforded at present.

The drawings of Mr. A. E. John have already attracted a good deal of notice by reason of the really remarkable talent which they indicate. Thus the show of his paintings, pastels, and etchings at Messrs. Carfax's Gallery in Ryder Street will doubtless be patronized by a good many visitors. In some respects the exhibition is disappointing, for it is evident that Mr. John has not as yet quite found himself as a painter and as a pastellist. His drawings have from the first been remarkable for their relentless emphasis, which has made them hitherto more genuinely admired by artists than by the general public. In his pastels Mr. John seems to have insisted so much on this side of his art as to verge upon caricature. Now a caricature done slightly and quickly is an admirable thing, but when it is dignified by more or less complete modelling and colouring, and then put

into a gilt frame, one feels inclined to ask whether the subject-matter really justifies so much elaboration. An ugly thing may be suggested in a sketch, and the suggestion may be pleasing. If it is realized too completely its innate ugliness is apt to overwhelm the pleasure derived from the artist's skill. For this reason we think Mr. John in his pastels has somewhat misdirected his taste and his originality. His pastels are amazingly gifted, vivacious, and artistic, but no art has survived that has not in it the indication of more serious qualities.

As an etcher of portraits Mr. John can be praised almost unreservedly. He does, perhaps, emphasize unduly certain personal peculiarities—a long neck or a short one, for example. Still in no medium is such a licence more admissible than in etching. The plates, too, are, we believe, the very first the artist has shown, yet, in spite of such small defects as they may have, they are fine enough to take an honourable place in any exhibition of contemporary etching. Mr. John's drawings show how carefully he has looked at the drawings of Rembrandt. His plates show the influence of that master equally clearly (and what better master could a young etcher have?); but they are in no way imitations of Rembrandt. Any one who is interested in the art of etching should certainly make a point of visiting Messrs. Carfax's Gallery.

HUBERT AND JOHN VAN EYCK.

MR. WEALE does not quote me quite correctly in the *Athenæum* of the 14th. I said that there is no evidence "in the pictures" that John van Eyck had an independent career as a painter before the death of Hubert. There is, of course, evidence, if Mr. Weale can prove that underneath the sixteenth-century picture at Chatsworth is one by John van Eyck; but at present we have no evidence of the existence of such a picture to set against the improbable date 1421. From 1432 to the end of his career we have, with only one break, every year accounted for in John's signed pictures. We cannot readily assume that he signed one picture in 1421, and began again to sign only after an interval of eleven years.

Of the evidence of collaboration furnished by the flocks of wild geese, the architecture, the portraits of the two brothers in two pictures—of the evidence supplied by the voice of tradition, I say no more here; I am content to leave it to the judgment of others. But I should like to say something more of one of the Southern plants—the dwarf palm—as it furnishes stronger evidence than I at first supposed. This plant, so suddenly become the object of interest, appears to have, at least in Europe, a curiously limited geographical area. It is found in several of the islands of Italy, but in the peninsula only in a few scattered and out-of-the-way places on the western coast (Parlatore, *'Flora Italiana,'* ii. 274-277). On the other hand, it grows very abundantly in the south of Portugal and Spain. Sir John C. Robinson writes to me:—

"South of the Sierra Morena, in Spain, and of the Tagus, in Portugal, the palmetto flourishes everywhere. Directly after passing the crest of the Sierra Morena about Baylen it simply covers the mountain-side for leagues; it is, in fact, one of the commonest weeds in Andalusia and the Alentejo. John van Eyck must have seen it as he went about the country to Granada, as it is everywhere about in that part of the world."

This is entirely in agreement with the account of Willkom and Lange (*'Prodromus Floræ Hispaniæ'*), who speak of the plant as found in Spain, chiefly "in *Betica inferiore*" (Andalusia), where it covers very extensive tracts ("*plagas latissimas*"). John's itinerary in Spain and Portugal is known (L. P. Gachard, *'Collection de Documents Inédits'*). Among other places he visited Arjona and Grenada, going thence to Lisbon through Andalusia. Not only, therefore, may he have seen the dwarf palm,

he could not have failed to see it. There is, as Mr. Weale admits, no documentary evidence of a visit by Hubert to the south of Europe. The dwarf palm is there, in the pictures, admittedly drawn from nature—drawn, in all probability, from plants seen in Spain or Portugal. We shall require extremely strong evidence—no presumptions will suffice—to cause us to assign these plants to Hubert rather than to John.

ALFRED MARKS.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 11th inst. the following engravings. After J. R. Smith: *A Visit to the Grandfather*, by W. Ward, 26*l.* After Lawrence: *Lady Acland and Children*, by S. Cousins, 84*l.*; *Countess Gower and Daughter*, by the same, 28*l.*; *Lady Wigram*, by C. Turner, 26*l.* After Morland: *Mutual Confidences*, by E. Bell, 36*l.*; *The Turnpike Gate*, by W. Ward, 87*l.*; *Morning Employment*, by J. R. Smith, 27*l.*; *The History of Letitia*, by the same (the set of six), 98*l.*; *Guinea-Pigs*, and *Dancing Dogs*, by T. Gauguin (a pair), 44*l.* After Hoppner: *Countess Cholmondeley and her Son*, by C. Turner, 278*l.* After Reynolds: *Countess of Salisbury*, by V. Green, 105*l.*; *Lady Bampfylde*, by T. Watson, 68*l.* After A. Hicckel: *Marie Antoinette*, by S. Malgo, 26*l.* By and after J. Ward: *A Vegetable Market*, and *A Poultry Market* (a pair), 50*l.* After E. Dayes: *An Airing in Hyde Park*, and *The Promenade in St. James's Park*, by T. Gauguin and F. D. Soiron (a pair), 44*l.* After Rowlandson: *Vauxhall*, by R. Pollard, 27*l.* After Wheatley: *The Cries of London*, by Schiavonetti and others (the set of thirteen), 189*l.* After Benwell: *A St. James's Beauty*, and *A St. Giles's Beauty*, by Bartolozzi (a pair), 135*l.* After Cosway: *Mrs. Cosway*, and *The Hon. Mrs. Damer*, by Schiavonetti (a pair), 39*l.*

The same firm sold on the 14th inst. the following pictures: Reynolds, *Portrait of a Lady*, in grey dress with gold lace and lace sleeves, holding a fan, 504*l.*; Col. C. Churchill, 504*l.* Rev. W. Peters, *Portrait of a Lady*, in white dress, and large hat with feathers, 357*l.* Gainsborough, C. Morgan, Esq., 105*l.* Morland, *Peasants, Horse, and Pigs before a Barn*, 262*l.* A. Canaletto, *The Grand Canal, Venice*, 346*l.* Hoppner, Edmund Ayrton, *Mus. Doc.*, 131*l.* Sir M. A. Shee, *Portrait of a Lady*, in white dress, seated in a landscape, 131*l.* Carlo Crivelli, *St. John*, writing in a book, 110*l.* A. van der Neer, *A Frozen River Scene*, 173*l.* A drawing by F. Cotes, *Portrait of Miss Ely Talbot*, brought 68*l.*

On the 16th inst. T. S. Cooper's drawing *Five Cows by a Stream* fetched 52*l.*

Fine-Art Gossip.

YESTERDAY was the press view of pictures by A. van Anrooy and other Dutch artists, also of some pictures painted with the new solid colours at the Holland Fine-Art Gallery; and of pictures by Hargpignes and Fantin-Latour at the Dutch Gallery.

An exhibition of cabinet pictures by painters of the Norwich School and others at the Fine-Art Society's rooms, and Miss Nora Butson's sketches of Venice and elsewhere at the Woodbury Gallery, are on private view to-day. The Woodbury Gallery is also showing pictures and sketches by the students, past and present, of the Grosvenor Life School.

TO-DAY also is the private view of paintings and studies of land and sea by Mr. A. Maclean at the Ryder Gallery.

MESSRS. SHEPHERD BROTHERS have now on view their spring exhibition of early British masters and modern painters.

AT the Gallery, 1, Princes Terrace, Mr. Baillie announces the second exhibition of the

Book-plate Society, which begins on March 28th. On the same day also he opens an exhibition of drawings by Mr. J. J. Guthrie.

MR. MINOS CALOCHERINOS is preparing for publication an account of his excavations at Onosus in 1878 on the site of the palace of Minos.

THERE is a good deal of dissatisfaction among the artists who decorate the productions of the Sèvres manufactory of porcelain. It has long been customary for them to receive a percentage—said to be as much as 25 per cent.—on the sale of their reproductions. This percentage has not usually been allowed on the articles presented to sovereigns or other eminent foreigners. Of late years the numbers of presents have enormously increased, and the holding of agricultural exhibitions, the erection of monuments, gymnastic and firework displays, have, with many other things, become the excuse for the official presentation of valuable Sèvres productions. On all of these things the artists make no profit. They are beginning to object to their treatment. If, as is hoped, they can form themselves into a committee and organize a society, they may be able to insist upon a recognition of their rights.

It seems a curious fact that no book has yet appeared in English on the interesting subject of vignettes. There are several in French. There is among English books of the eighteenth and nineteenth centuries ample material, for Turner's vignettes alone are numerous and notable. Messrs. Hodgson's sale on Friday next includes an extensive series of books with vignettes—English, French, German, and Italian—which might form the basis of a useful and acceptable book.

THE number of "collectors' journals is becoming bewildering. We are now to have the *Collectors' Circular*, of which the first issue is promised for Saturday, April 25th. It is to be twopence weekly, and its aim seems to be a sort of *Exchange and Mart* of antiquities, curios, and works of art.

MUSIC

THE WEEK.

TERRY'S THEATRE.—'My Lady Molly.'
QUEEN'S HALL.—Philharmonic Concert. Symphony
Concert. Richter Concert.

'MY LADY MOLLY,' the new comedy-opera (book and lyrics by G. H. Jessop, with additional lyrics by P. Greenbank and C. H. Taylor, music by Sidney Jones), was played for the first time in London at Terry's Theatre last Saturday. The piece is bright, and probably the success which it has met with in the provinces will not fail it here. There is no need to describe the plot. Let it suffice to say that, as in Shakespeare's 'Midsummer Night's Dream,' so here, though by very different means, two pairs of lovers get much mixed; but in the end everything comes right. The comedy ends, in fact, with prospects of a happy wedding. There are moments when interest flags; on the whole, however, the story is entertaining. Mr. Sidney Jones's music shows a ready and a skilful pen. It is of a light order, and, if not very distinctive, it is melodious and refined. The composer at times approaches very near to the commonplace, yet by pretty harmonies and tasteful orchestration manages to steer clear of it. The best numbers are the duet 'The Land of Make-Believe,' the song 'To you, Sir Miles,' the duet and chorus 'Kiss, lad, and never tell,' in which there is clever canonic treatment, and the expressive song 'There's an eye that is watching me.' Miss

Sybil Arundale in the title rôle, and Miss Decima Moore as Alice Coverdale, sang and acted well. Mr. Richard Green (Harry Romney) and Mr. Walter Hyde (Lionel Bland) were both successful. Mr. Bert Gilbert gave a clever impersonation of the servant Mickey O'Dowd, but the figure of this humorous Irishman is, perhaps, a little too prominent in the stage picture. The chorus sang well, and the piece was admirably mounted. At the close author and composer were called before the curtain.

The programme of the second Philharmonic Concert at Queen's Hall last Thursday week included a new concerto for violin and orchestra by M. Frederic d'Erlanger, whose pianoforte quintet, produced last year, proved him to be a composer of skill and taste. The same qualities are apparent in the new work. The music is honest; there is no attempt by peculiar harmonies and rhythm, or by noisy orchestration, to make it appear more original or important than it really is. M. d'Erlanger knows the measure of his strength. M. Kreisler played the solo part with refinement. Sir C. Villiers Stanford conducted his Irish Rhapsody in D minor, Op. 78, No. 1, produced at the last Norwich Festival. The work is based on two themes, the one a spirited battle tune, the other full of tenderness and charm. It is one thing to have good material, yet that may easily be spoilt by the wrong kind of treatment or by over-elaboration. The composer, however, seems instinctively to feel what is best, and he possesses rare skill, which enables him to rhapsodize without rambling. Sir A. C. Mackenzie's *Orchestral Suite*, 'London Day by Day,' a second Norwich novelty, was unfortunately placed, as on the occasion of its production, at the end of a long programme. The work itself is long, and ought to be properly placed: this is only fair both to the composer and to the critic. The skill of the music is unquestionable, while in the opening, and especially in the finale, there is abundant humour. The writing of the third section, 'A Song of Thanksgiving,' is broad and dignified. Composers, as a rule, resent any suggestion as to cuts, yet we cannot help feeling that if the 'Mayfair' waltz section, light and pleasing though it be, were omitted the work would gain. The suite was given under the direction of the composer, who was cordially received. A fine performance of Mozart's *Symphony in G minor* deserves record; Dr. Cowen conducted not only with care, but also with enthusiasm. We hear much in these days about the progress of the art, and in certain ways there has, undoubtedly, been an advance. But what composer is there now living who, with such simple means and so severe a form, could produce music as full of strength and beauty as this symphony?

M. Jacques Thibaud, the distinguished French violinist, appeared at the Symphony Concert last Saturday at the Queen's Hall, and in Saint-Saëns's exceedingly clever and brilliant Concerto in B minor won the favour of his audience. He is an intelligent artist, and plays, moreover, with marked skill and refinement; in his reading of the music he recalled Ysaye, though his tone, at any rate in the higher register, is not as yet so full and rich as

that of the Belgian artist. The symphony was Tchaikowsky, No. 5, in E minor, a work which as it becomes more and more familiar grows in interest. Mr. Wood must be congratulated on his conducting. He does not imitate Nikisch, who last year gave a deeply emotional rendering of the work, which evidently impressed him. His conception of it was always sound, but now he seems to get at the very heart of the music, to reveal more of its nervousness and its dramatic strength mixed with sadness. The value, we must confess, jars upon us; to our thinking, it matches ill with the breadth and dignity of the other sections. Miss Marcella Paggi, the vocalist, was heard in a charming aria of Mozart's, 'Ch'io mi scordi di te,' with orchestral accompaniment and pianoforte obbligato (Mr. Percy Pitt); also some interesting songs by Lalo, Saint-Saëns, and Schumann. She sings with skill and true feeling, and well deserved her success.

The concert at Queen's Hall on Monday evening, with Dr. Richter and his Manchester orchestra, attracted a large audience. The programme opened with the 'Meistersinger' Vorspiel, of which a brilliant rendering was given. Next came the 'Scène d'Amour' and the 'Queen Mab' Scherzo from Berlioz's 'Romeo and Juliet,' both admirably performed, the latter being especially notable for delicacy and precision. Tchaikowsky's *Fantaisie* 'Francesca da Rimini' and Liszt's 'Mephisto Walzer' followed, and then, by way of close, Beethoven's *Symphony in E, No. 8*. It was a pleasure to hear the Berlioz music, for he is somewhat neglected nowadays, but the *Fantaisie* and the *Waltz* do not represent either composer at his best. The first piece is imaginative, but it deals with a difficult subject and one in which effects intended to be terrible are apt to become merely melodramatic. The Liszt piece is very clever, yet scarcely satisfactory. In the *Fantaisie*, and again in the *Symphony*, the wood wind of the orchestra was not striking, and the brass was often noisy. The strings were very fine.

Musical Gossip.

M. GODOWSKY gave a pianoforte recital at the Bechstein Hall on Tuesday afternoon. With his masterly technique and brilliant decisive style of playing he gained a well-deserved success. His arrangement of Weber's *Rondo* from the *Sonata in C* was a wonderful performance. It was properly announced as an arrangement, but pianists of M. Godowsky's ability would do better to write special pieces to display their executive powers to the full than to touch up music of the great composers.

MISS GERTRUDE ESS, a pupil of Signor Pezzes, gave her first cello recital at the Steinway Hall on Wednesday. The young lady was born at Newcastle-on-Tyne, and is only nineteen years of age. In Charles Schubert's difficult and showy Concerto, Op. 36, and especially Tchaikowsky's 'Variations sur un Thème Roccoco,' she displayed technical and artistic gifts of a high order, which promise great things for the future.

NEWCASTLE-ON-TYNE, by the way, is the native place of Miss Marie Hall, and not Bristol, as stated last week. Her father moved to Bristol when she was quite young, and she was discovered by Mr. Max Mossel, a well-known Birmingham violinist, playing with her father violin and harp duets in the streets of that city.

M. JEAN GÉRARDY played Goltermann's Concerto in A minor at his recital at St. James's Hall on Wednesday afternoon. His execution was perfect and his tone rich and pure. Boccherini's Sonata in A major was rendered with the utmost refinement. He is indeed a most accomplished artist.

WHEN will Dr. Elgar's 'Dream of Gerontius' be heard in London? A fine performance of the work was given under Dr. Hans Richter in the Free Trade Hall, Manchester, last Thursday week, and on the following evening it was given under the composer's direction by the North Staffordshire District Choral Society at Hanley, the pure and refined singing of the choir, the members of which are drawn from the working folk in the Potteries, reflecting the highest credit on themselves and on the conductor, Mr. James Whewall. We note, too, that the 'Dream' forms the chief feature of the musical festival to be held at Middlesbrough next month, April 22nd and 23rd, under the direction of Mr. Kilburn.

MR. CUTHBERT HADDEN will follow his recent volume on Haydn in Messrs. Dent's "Master Musicians" series with a monograph on Chopin.

M. ÉDOUARD COLONNE, together with some friends and admirers of the late Augusta Holmès, has organized a concert devoted exclusively to music from her pen, with the object of raising a fund for the erection of a monument in the Versailles cemetery where she lies buried.

A NEW festival hall at Mannheim is to be inaugurated at Easter. There will be a three days' festival (April 12th to 14th), under the direction of Felix Mottl and the Mannheim Court Capellmeisters Kähler and Langer. The orchestras of Mannheim and Karlsruhe will be combined, and the choir will consist of about one thousand voices. The programmes of the morning concerts will include Bach's cantata 'Ein feste Burg ist unser Gott,' Beethoven's 'Choral' Symphony, Liszt's 'Thirteenth Psalm,' Bruckner's 'Te Deum,' and Hugo Wolf's 'Prometheus.' On the three evenings there will be chamber concerts, with the Joachim Quartet and Signor Busoni as pianist.

A MONUMENT has been erected to Berlioz in the park surrounding the Monte Carlo Theatre. At the inauguration M. Massenet, officially representing the Institut de France, delivered an address. The bust is the work of the sculptor Bernstamm, who sought inspiration from a photograph belonging to the Berlioz family, also profiting by many precious hints furnished by Ernest Legouvé and Gérôme, friends of the great composer.

THE second year, vol. ii. of the 'Denkmäler deutscher Tonkunst,' published by Messrs. Breitkopf & Härtel, contains 'Selected Works of J. K. Kerll,' Part 1, edited by Prof. Dr. Sandberger. Kerll is principally known by the canzonas which Handel borrowed for his 'Israel in Egypt.' Dr. Max Seiffert, by the way, in the *Geschichte der Klaviermusik*, also notes another borrowing by the Saxon master from the 'Capriccio Kuku' which is published in this volume. A detailed account of Kerll's life, which is given by way of introduction, presents much information hitherto unknown. The music, including canzonas, concertos, capriccios, &c., and vocal music, is of historical value and interest.

Le Ménestrel of March 15th states that a lady, Erminia Guerrini by name, is preparing a work on Antonio Stradivari, but after the recently published monumental 'Life' of the great maker of violins by Messrs. W. Henry, Arthur F., and Alfred E. Hill, another seems superfluous. In the Italian paper from which *Le Ménestrel* gathered this piece of news it also found two statements with regard to Stradivari violins which it thinks ought to be received with caution. The first is that the only violin of

1715 bearing a Stradivari mark belonged to Ware, and was destroyed at the burning of Covent Garden Theatre in 1808. The following sentence from Messrs. Hill's 'Life' (p. 60) will show how far this is correct:—

"The year 1715 is indeed a rich one; it contributes no fewer than six violins of the first rank: the 'Gillott,' three examples in the possession of Prof. Joachim, another owned by Mr. F. L. Bevan, and lastly one which, in our opinion, ranks among the finest of the fine—the 'Alard,' the property of Baron Knop."

A Strad. belonging to Ware, and lost at the burning of 1808, is mentioned on p. 234.

THE other statement is to the effect that "the instruments made for King James II. of England have disappeared." On this *Le Ménestrel* comments as follows:—

"Surely during the four short years of his reign, from 1685 to 1689, James II. had enough to do to protect himself against the revolutions which finally compelled him to take refuge in France, abandoning his crown, without thinking of ordering violins of Stradivari."

The king's reign, by the way, came to an end in December, 1688, when he fled to France—but this is a detail. With regard to the ordering of violins, we read in Messrs. Hill's 'Life' (pp. 36-7) that

"in 1682 the Venetian banker Michele Monzi ordered from Stradivari a complete set of instruments, which were destined to be presented to James II. of England."

This information is given on the authority of the Arisi MSS. In a foot-note the writers add, "We have no knowledge as to what has become of these instruments; they are not now amongst the royal possessions."

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
	Sunday League, 7, Queen's Hall.
MON.	Herr W. Reichmann's Pianoforte Recital, 8, St. James's Hall.
	Mr. Joseph Holbrooke's Concert, 8, Steinway Hall.
WED.	Mr. Frank Merrick's Pianoforte Recital, 8, Bechstein Hall.
	Grimston Spring Quartet, 2.15, St. James's Hall.
THURS.	Mr. A. Newstead's Pianoforte Recital, 3, St. James's Hall.
	Philharmonic Concert, 8, Queen's Hall.
	Broadwood Concert, 8.30, St. James's Hall.
SAT.	Symphony Concert, 3, Queen's Hall.
	Herr Sauer's Pianoforte Recital, 3, St. James's Hall.
	Mozart Society's Concert, 3, Portman Rooms.

DRAMA

THE WEEK.

IMPERIAL.—Performances of the Stage Society: 'The Two Mr. Wetherbys,' a Middle-Class Comedy in Three Acts. By St. John Hankin.

HAYMARKET.—'The Clandestine Marriage.' By George Colman and David Garrick.

NEATNESS of dialogue and a pleasant vein of humour were to be expected in a play by the author of 'Mr. Punch's Dramatic Sequels.' These are supplied in full measure, and the piece, after the opening scenes, which are dull and not too well managed, are over, is pleasing and sympathetic. In construction, however, it leaves much to be desired, its characterization is, on the whole, conventional, and it is almost destitute of originality. We acquit the author of conscious imitation, but the piece is written on lines similar to those of 'Le Mari à la Campagne' of Bayard. James Wetherby, who leads in the midst of a sanctimonious family a life of organized hypocrisy, answers to the Colombet of Bayard's clever work, which has supplied the English stage with 'The Serious Family' and 'The Colonel,' while his brother Richard serves at a pinch for M. César, the young officer of marines who revolutionizes the family. Aunt Clara and Cousin Robert meanwhile correspond closely to the sanctimonious bigots and mischief-makers of the French piece. More vigorous treatment, more dramatic sense, and more patient labour might have converted into a successful play what, as it stands, can only be regarded as an agreeable entertain-

ment. A competent interpretation of the principal characters was given by Messrs. A. E. George and H. Nye Chart, Miss Nancy Price, and Miss Ellen O'Malley.

Among eighteenth-century productions 'The Clandestine Marriage' occupied in public estimation a place immediately behind the great comedies of Sheridan and Goldsmith. The present generation finds some difficulty in understanding the vogue it long enjoyed. During the period covered by the laborious and trustworthy chronicle of Genest it was acted more frequently than the almost contemporary 'She Stoops to Conquer' of Goldsmith, and did not come far short of the popularity of 'The Rivals.' It has, none the less, no claim to the wit of Sheridan's two comic masterpieces, nor has it a character to be compared with either of the Hardcastle or Tony Lumpkin, while beside Miss Hardcastle Fanny Sterling is uninteresting and inanimate. Like the pieces of Colley Cibber, however, and some other paulo-post-Restoration dramatists, 'The Clandestine Marriage' has a kind of vivacity that almost does duty for wit, and it has a bonhomie uncommon in the comedy of its day. In modern times, or times comparatively modern, its revival has been as a rule dependent upon the discovery of a good Lord Ogleby. Such has been found in the elder and the younger Farren and in Phelps, one of whose great characters it was. It seemed to be dropping from the list of acting or acted plays when Mr. Cyril Maude, keeping up the traditions of Haymarket management, and deprived of the services of Miss Winifred Emery, decided to stop the prosperous run of novelties and fall back upon one of the so-called classical comedies, of which the Haymarket is almost the latest home. Mr. Maude's Lord Ogleby is in his best line. It leans a little to extravagance in facial play, but it is a fine piece of acting, rich and ripe in humour, and animated by the spirit of comedy. Equally good is the Canton (a Swiss valet and parasite of his lordship) of Mr. Eric Lewis, an excellent comedian. Other performances are of moderate interest, and the general cast is not worthy of the best traditions of Haymarket management.

Iris: a Drama in Five Acts. By Arthur W. Pinero. (Heinemann.)—To the rapidly accumulating list of Mr. Pinero's printed plays is now added 'Iris.' Most of Mr. Pinero's more serious dramas have given rise to a polemic, and the present has perhaps been the most fiercely debated of all. In this case the explanation is easy enough, the subject being the hardest and, on the whole, the least sympathetic Mr. Pinero has touched. Though generally classed as a problem play, 'Iris' is in no sense such. It proves nothing, and, indeed, aims at proving nothing. The proper qualification for it, supposing classification to be indispensable, is "a study of temperament," in which respect it comes near 'Manon Lescaut,' with which on its stage production it was inevitable that it should be compared. 'Iris' is a powerful and at the same time a painful work. No special narrowness of view is necessary to find its subject unedifying. In a world gravely and seriously choosing to put sentiment before truth and to be governed by what in its heart it knows to be sham, the matter is as unwelcome as a blare of trumpets sounded in a lotos-eating island or a Castle of Indolence. Courage approaching rashness is necessary to prohibit work such as 'Iris'

when treated as it is by Mr. Pinero. The fashion is accordingly not so much to protest as to put on one side. Protest has, however, been heard. The acting merits of 'Iris' have already been discussed; its claim to rank as literature may not be disputed, and the objection to its subject is purely a question of ethics. In perusal the effect is exactly the same as it was in witnessing the performance. The opening scenes are finely conceived, the conclusion is appalling. Between these stands the middle action, which is ingenious and adequate. It is surely a merit in a play as in a feast that the end leaves us with unsated appetite. So much is this the case that we would fain have a continuation of 'Iris' if we were sure that Mr. Pinero would deal gently with his heroine. Not that Iris herself has any claim upon leniency. From any average standpoint she is detestable. Human infirmity, however, condones her villainess in consideration of her charm. Not actively immoral is she, but without moral sense. Her capacity to receive her lover in the very home of her Limberham and to expect him to dismiss the past, clasp her to his heart, and resume the interrupted negotiations for marriage can scarcely be accepted as ingenious. It is most easily conceivable in a woman of ripe experience conscious of the perverse influence of her physical charms. Whatever the faults of Iris, and however much we may regard her as "a poisonous bosom snake," her punishment is proportionate to her offence, and there are few of us open to feminine allurements who can think without a shudder of the door closed behind her, her exit into the dark street, and—the end, whatever it may be. How many works do we read that affect us like this? and in how many plays do we find a world peopled with characters so real and so lifelike as those set before us in 'Iris'? The utterance will shock some and startle many, but it has to be made, that, judged by any recent standard, 'Iris' is a masterpiece.

Théâtre de Meilhac et Halévy. Vol. VIII. (Paris, Calmann-Lévy.)—The eighth volume of the collected plays of this successful collaboration opens with 'Tricoche et Cacolet,' a Palais Royal farce of the most exhilarating quality, first seen on December 6th, 1871, with Brasseur and Gil Pérez in the principal parts. It was a standing dish with the French comedians in London something like a generation ago. 'La Boulangère des Écus,' given at the Variétés with music by Offenbach in October, 1875, supplied Dupuis with a capital part in Bernadille, and Madame Paola Marié with one no less good in Toinon. 'Brigitte,' a three-act comedy played at the Variétés in March, 1880, was a half-sentimental piece, originally called 'La Petite Mère,' in which Madame Céline Chaumont had a rôle that might almost have slipped out of the repertory of Aimée Desclée. 'Tout pour les Dames' and 'Le Photographe,' are one-act trifles now all but forgotten. The volume is announced as the last. We recall many pieces of Meilhac and Halévy which are not included in the collection. 'Le Menuet de Danaë,' Variétés, April 20th, 1861, one act; 'Moulin à Vent,' Variétés, February 22nd, 1862, three acts; 'Train de Minuit,' Gymnase, June 15th, 1863, two acts; 'Singe de Nicolet,' Variétés, January 29th, 1865, one act; and 'La Méprise de Lambinet,' Variétés, December 3rd, 1865, one act, are a few only out of a dozen or more which might easily be named.

Dramatic Society.

The New Theatre, opened by Sir Charles Wyndham on the 12th inst., proves to be, as regards both the lines of the house and the colour of the interior decorations, one of the loveliest houses in London. In the opening

performance of 'Rosemary' all the principal members of the original cast took part. As is almost invariably the case, the acting was more accentuated than before. From this reproach the Captain Cruickshank of Mr. Alfred Bishop, in some respects the most notable performance of the evening, was not free, and the manner in which with his walking-stick he cut, foined, and traversed in presence of a wholly imaginary enemy was as extravagant as it was entertaining. The Professor Jogram of Mr. J. H. Barnes retained its original moderation. Sir Charles Wyndham and Miss Mary Moore exhibited in their old parts their customary supremacy. Mr. Paulton as the postilion was less effective than Mr. Welch. Miss Carlotta Addison was again Mrs. Cruickshank. It is pleasant to learn that 1,500l. was realized by the generous devotion to charity of the first evening's receipts.

The farewell of the German company at the Great Queen Street Theatre took place in 'Dr. Klaus,' a rather old-fashioned piece of L'Arronge, an author now regarded as all but out of date. A wiser selection might have been made. During its visit the company has acquitted itself admirably. In view of the production last Thursday at the St. James's of an English version of 'Alt-Heidelberg,' one of its most conspicuous successes, it may be said to have left an impression, possibly permanent, upon English theatrical art.

SIR HENRY IRVING is unfortunate with his scenery. A few years ago his repertory was diminished, temporarily at least, by the destruction by fire of a large amount of scenery stored under railway arches in South London, and now the whole of the scenery of 'The Merchant of Venice' has been burnt in transit by train between Leicester and Halifax.

The afternoon performance of the stage rendering of 'The Londoners' has been deferred to the 26th inst., when it will take place at the Apollo Theatre.

ARRANGEMENTS have been made for a new series of German plays to begin in October at the Royalty Theatre.

IBSEN's play 'Emperor and Galilean' was announced to be performed for the first time on the 20th inst. at the National Theatre at Christiania.

The plays of the late M. Legouvè, which form part of a fairly important contribution to literature, have been collected. His first important production consisted of 'Louise de Lignerolles,' written in association with Prosper Dinaux, and produced at the Comédie Française, where it furnished Mlle. Mars with one of the last of her great parts. It still remains in the acting repertory. He then assisted Scribe in three important pieces—'Adrienne Lecouvreur' (1849), 'Bataille de Dames' (1851), and 'Contes de la Reine de Navarre' (1851). His 'Médée'—which was the subject of a lawsuit between him and Rachel, in which he gained the day, presenting his damages to the Dramatic Authors Society—was played in 1851, in an Italian version by Montanelli, by Signora Ristori, who also enacted in French the heroine of his 'Béatrix' (Odéon, 1861). Other well-remembered pieces, written alone or in collaboration, are 'Par Droit de Conquête' and 'Les Doigts de Fée.' His last dramatic production appears to have been 'La Matinée d'une Étoile,' given at the Porte Saint Martin in 1881.

TO CORRESPONDENTS.—R. M.—R. J. C.—H. J. C.—received.

F. W. S.—Thanks.

K. de M.—Certainly.

G. H. D.—Interesting, but too late now.

No notice can be taken of anonymous communications.

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